Lalitānanda Yoga vaibhava

Vande guru pada dvandvam avāṅmanasa gocaram
Rakta śukla prabhā miśram atarkyam traipuram mahaH

Lalitopākhyāna forms the last part of Brahmānda purāṇa, has thirty-two chapters and is recorded as a conversation between Lord Hayagrīva (Horse faced avatar of Śrī Viṣṇu) and Sage Agastya details emergence of Devi Lalitā, her valour in battle with Bhaṇdāsura, formation of Śrīpura and details on nyāsā, dīkṣā etc. The introductory chapter (Pūrvabhāga) of Rahasyanāma sahasra, also known as Lalitā sahasranāma, describes that this was sung by vāk devatas on Śrī Lalitā Devi's command at a great gathering in her court as recountedby Lord Hayagrīva to Sage Agastya. Though we find the colophon describing this as a part of the chapters of praise (stotra khaṇda) of Lalitopākhyāna, it is not found in the present editions. This sahasranāma is distinct in following aspects:

a. exactly a thousand names
b. No rhythm filling letter like 'ca', 'tu' etc.
c. No repetition of the names
d. Complete physical description of Devi Lalitā
e. The story of her valour in battle is described
f. Complete manual of this sadhana
g. Six carkas in this body are described
h. Various paths to reach the universal experience are extolled
i. Identity with all deities is established.

In the epilogue, we find a clear instruction from Devi to chant this stotra on a daily basis, even if we could not perform the cakracana or japa. Initially after memorizing this stotra, a quest on the meanings of these names led to many commentaries, Crown of which was Saubhāgya bhāskara of Śrī Bhāskararāya. Having a very limited exposue to Sanskrit and its grammer, Tamil / English version of this were very helpful. Later on deep pondering of names with grace of Masters and Devi, new dimensions were visualized with joy. The following is an expression of the joy and wonder on immersing in this whole hymn.




a. Lalitopākhyāna yoga vaibhavam

During initial stages of sādhana, Lalitopākhyāna was read and re-read for detailed version on HER emergence and battle. Thus an identity of the stotra with Story was seen and is shared. In the beginning, Universal creative power expressed itself is seen in '***ādiśakti'(615).*** In form of Devi, she proceeded to create this universe: ***Viśvagarbhā, viyatprasūH***. Then trinity were created, to help creation Dakṣa prajāpati was created. Due to his penance Primordial śakti manifested as his daughter: ***Dākṣāyaṇi***. She married Lord Śiva. Since Dakṣa felt insulted by his son-in-law, he celebrated a sacrifice without inviting him. Devi wanted to correct her father, but failed and left her body. Lord Śiva was furious on hearing this, created Śrī Kāli and Śrī Vīrabadhara who destroyed that sacrifice: ***Dakṣayagna vināśini.*** Her body was scattered throughout this Bhāratadeśa, became fifty one śakti pītas: ***Pañcāśatpīta rūpiṇi.*** Lord Śiva was immersed in penance and became Dakṣiṇāmūrti: ***Dakṣiṇāmūrtirūpiṇi.*** The primordial śakti again manifested on prayers by King of mountains: ***Śailendratanayā, Pārvati,*** proceeded to do penance like her Lord, but was forbidden by her mother menā: ***umā.*** Her penance continued and reached a state where she refrained from eating even fallen leaves: ***aparṇā.*** Meanwhile demons like Tāraka, who had a boon that only an offspring of Śiva-śakti could destroy them oppressed devas, which was deva's fruit for attending dakṣa's sacrifice. The Devas requested manmatha to join Divine couple. He failed in his mission and was reduced to ashes: ***hara netrāgni sandagdha.*** Śiva's attendant Citrasena fashioned a form from those ashes and breathed life into it. He was called Bhaṇḍāsura, who obtained boons on penance from Lord Śiva. He created a city called Śūnyaka, two brothers from his shoulders viśukra and viṣaṅga, made them his prime minister and commander-in-chief and harassed devas. (***devakārya samudyadā(5)***) The Devas performed a huge sacrifice: ***Mahā yāga kramārādhyā***. Finally in an act of total surrender jumped into that fire. A halo of light emerged from this fire pit: ***cidagnikuṇda sambhūtā(4)*** with a chariot in the middle: ***cakrarāja niketanā, śrīcakrarāja nilayā(995)***. On this chariot a four armed Devi was seen: ***catur bāhusamanvitā(7)***, holding a goad, noose, sugarcane bow and five flowery arrows: ***rāga svarūpa ….sāyakā(8-11)***, follows the description of the Devi from head to toe. (***nijāruṇa.. .sarvābharaṇabhūṣitā(12-51)***) Usually female deities are described from toe to head; reverse here is due to the view of Devi as emerging from Sacrifical fire pit. SHE resurrected devas. Brahma wondered about her marriage, Śrī Śiva appeared there as splendorous, beautiful Kāmeśvara. According to Lalitopākhyāna, she chose to marry Lord Kāmeśvara on her own will, and later traditionally as seen in sahasranāma as ***Kāmeśabaddhamāṅgalyasūtraśobhitakandharā,*** and was annointed as the queen '***Śrī Mahārājñī'***. Her seat and her grandeur are described: ***Śiva-kāmeśvarāṅkasthā, śivā, svādhīnavallabhā.***

We find an address in these names. (***sumerumadhya…. kāmākṣi(54-64)***). Consider the aspirant being led by vāk devatās to meet Devi Lalitā. Initially on leaving this mundane world we approach her abode in the golden

mountain (sumeru). We are directed to seek her in the middle peak (***sumerumadhyśṛṅgasthā***). This is like "State" in an address. On reaching this middle peak we find many cities, our attention is directed to the auspicious city (***Śrīmannagaranāyikā***). This is like "City" in an address. Inside this city are many houses, we are directed to seek her in the 'wish fulfilling-gem-studded' house (***cintāmaṇigṛhāntasthā***). This is like "House Number" in an address. On entering the house we encounter many deities. We are directed to identify the main lady of this house as seated on the five Brahman seat. (***pañca brahmāsanasthitā***). While approaching her we find a deity who is described as residing in a big lotus trench (***Mahāpadmātavīsamsthā***). Padmātavi –lotus trench is āgnā cakra as well as jambukeśvara kṣetra whose presiding deity is Devi Akhilāṇḍeśvarī or Śrī Mahāvārāhi, worship her and get her permission to move further. Enroute we meet another deity portrayed as residing in middle of kadamba forest (***Kadamba vana vāsinī***). Kadamba vana is the heart centre as well as Madura whose presiding deity is Devi Mīnākṣī or Rāja mātaṅgi. These indicates the upasana of Mātaṅgi and Vārāhi prior to the Śrī Lalitā upasana are essential, since Lord Paraśurāma has said in his Kaplasūtras"**'**pradhāna-dvārā rāja-prasādanaṃ hi nyāyyam**'-** Pleasing courtiers before meeting the Royalty. Now we find the addressee, "***Sudhā sāgaramadhyasthā kāmākṣi***", Her attributes are being in middle of the ocean of nectar, i.e. immersed in bliss, and bestower of boons with a glance.

Now the battle is described from "***Deva ṛṣigaṇa stūyamānātma vaibhavā"*** to "***hara netrāgni sandagdha kāmasañjīvanauṣadhih***".

Day 1: Śrī Lalitā Devi creates Sampatkarī – chief of elephant army from her goad, Aśvārūdhā – chief of horse army from her noose, Śyāmalā- prime minister from her sugarcane bow, Vārāhi- commander-in-chief from her five flowery arrows, an army of Śaktis from her breath and bestows vehicles for them. When this army moves forward Gods, Saints praise Vārāhi, Mātaṅgi and Lalitā by 12, 16 and 25 names respectively. They are found in the ritual manual (pūjā paddati). "***Deva-ṛṣi-gaṇa saṅghāta stūyamānātma vaibhavā***"

Now we can see from "**bhaṇḍāsura vadotyukta…'** to **"…śakti vikramaharṣitā**"

Śakti/Diety	**Vehicle**	**Asura slain**
Sampatkarī	Elephant called raṇa-kolāhala (Chaos in the battlefield)	durmada puruṣeṇa
Asvārūdā	Horse called aparājitā (Undefeated)	kuruṇda ulūkajit
Nakulī	Eagle	viṣeṇa sarpiṇī /Five commanders - Karaṅga - Kākavasita - Vajradanta - Vajramukha - Vajraloma
Tiraskariṇī	chariot called tamoliptā (Painted with darkness)	kuntiṣeṇa seven commanders -balāhaka

		-śūcimukha -phālamukha -vikarṇa -vikatānana -karālākṣa -karataka
Unmattabhairavi (Laghu vārāhi)	Lion	malada
Laghu Śyāmalā	chariot	kurūca
Svapnesi	Horse	Maṅgala
Vākvādinī	swan	trukaṇa
Caṇdakāli	vetāla	kollata
Mahāgaṇapati	Mouse	Gajāsura
Śrī Bālāmbikā	Chariot called kirṇi Drawn by swans	thirty sons of Bhaṇdāsurā
Śrī Rāja Śyāmalā	Chariot called geya (Song) Charioteer: hasanti Śyāmalā	viṣaṅga(**)
Śrī Mahāvārāhi (*)	Chariot called kiri (power) Charioteer: Stambhini Lion called simhaghoṣā Buffalo Antelope	viśukra (**)
Śrī Lalitā	Chariot called Śrīcakra Charioteers: Irādevi, tripura Bhairavi, samhārabhairava Raktayoginīvallbha, sārasa and cāmuṇda (six)	Bhaṇda & other asuras created by him

(*) Devi Vārāhi being the commander-in-chief had many vehicles

(**) The Lalitopākhyāna describes the opposite; viśukra is slain by Śyāmalā Devi and viṣaṅga by vārāhi. This may in tune with the idea in battle in the days of yore, when equals fight. The narration in Lalithopakhyana is by Lord Hayagrīva, who took part in the battle. He was placed in the forefront; behind him was sthambini with rest of the army. Recitation of Lalitā sahasranāma is by vaśini vāg devis who were on the seventh tier of ŚrīCakra Rāja chariot, flanked with the chariots of Śyāmalā and Vārāhi. Hence this difference in narration between lalithopākhyāna and sahasranāma is evident from placement of narrators as seen above. So, we may accept that Vaśini vāg Devi's view as clear rather than Lord Hayagrīva who might have over looked or narrated within accepted principles.

"**nityāparākramatopanirīkṣaṇa samutsukhā**":

Nitya Devi	**Asura slain**
Kāmeśvari	damana
Bhagamālini	dīrghajihva
Nityaklinnā	humbeka
Bheruṇḍā	hulumulla
Vahnivāsini	kalkasa
Mahāvajreśvari	kalkivāhana
Śivadūti	pulkasa
Tvaritā	puṇdraketu
Kulasundari	caṇdabhāhu
Nityā	kukkura
nīlapatākā	jambukākṣa
vijayā	jambha
sarvamaṅgalā	tīkṣṇaśṛṅga
jvālāmālini	trikaṇdaka
citrā	candragupta

"**bhaṇḍāsurendra nirmukta….varshinī**"

Astra by Bhaṇḍāsura	**Śrī Lalitā's pratyastra**
Andhatāmiśra (complete darkness)	Mahātariṇyastra
Pāṣāṇḍāstra (atheism)	Gāyatryastra
Andhāstra (Blindness)	Cakṣuṣmatyastra
Śaktināśāstra (Impotency)	GandharvaRāja visvāvasu astra
Andhakāstra (death)	Mṛtyuñjayāstra
Sarvasmṛtināsāstra (forgetfulness)	Śrutitāraṇāstra
Bhayāstra	Abhayaṅkara Aindrāsatra
Mahārogāstra (diseases)	Nāmatrayāstra
Āyurnāsāstra (shortening of life)	Kālasamkarṣiṇyastra
Mahāsurāstra (Many demons like madhu, kaitabha Mahiṣāsura, śumbha, niśumbha, raktabīja emerged)	Mahādurgāstra (the eighteen armed Mahālakṣmi emerged and destroyed the demons)
Mūkāstra (causing dumbness)	Vāgvādinyastra

"**karānguli nakhotpanna….kṛti:**"

Bhaṇdāsura created ausras by	**Śrī Lalitā vanquished them by creating**
Vedataskara somakāstra (Theft of Vedas)	Śrī Mastyāvatāra mūrti from her Right thumb nail
Arṇavāstra (deluge)	Śrī Kūrmāvatāra mūrti from her right index finger nail
Hiraṇyākṣāstra	Śrī Varahavatāra mūrti from her right middle finger nail
Hiraṇyakasipuvastra	Śrī Nṛsimhāvatāra mūrti from her right ring finger nail

Mahābalīndrāstra	Śrī Vāmanāvatāra mūrti from her right small finger nail
Haihayāstra	Śrī Paraśurāmavatāra mūrti from her left thumb nail
Bhaṇḍāsura knit his eyebrows and roared a syllable “hum”, out of which rāvaṇa, kumbhakarṇa, indrajit and other demons emerged	Śrī Rāmāvatāra mūrti with Śrī Lakṣmaṇa from her left index finger nail
dvividāstra (a host of monkeys emerged)	Śrī Balarāmāvatāra mūrti from her left middle finger nail
Rājāsurāstra (a group of evil kings like Kāmsā emerged)	Śrī Kṛṣṇāvatāra mūrti from her left ring finger nail
kalyāstra	Śrī kalkyavatāra mūrti from her left small finger nail

Having done these heroic deeds those ten avatramūrtis were commanded by Śrī Lalitā to reside in ŚrīVaikunta and re-enact them every Yuga.

‘**Mahāpāsupatāstra…sūnyakā**’: Then Bhaṇḍāsura sent a mahāmohakāstra (causing delusion) that was countered by Śrī Lalitā’s śāmbhavāstra.

Śrī Lalitā sent Nārāyaṇāstrā and destroyed his armies and with Pāsupatāstra his forty commanders. Then Mahākāmeśvarāstra was sent by Śrī Lalitā, which consumed Bhaṇḍāsura, who was alone; the fire from this astrā also reduced the city of Bhaṇda, Sūnyaka to nothing.

All the subtle forms of above astra mantras are found in Raśmimālā chanted by all Śrī Vidyopāsakās during bedside early morning ritual.

‘**Haranetrāgni..nauṣadhi:**” Śrī Lalitā glanced Śrī Kāmeśvara with love, by the grace and power of this compassionate glance Manmatha was resurrected with an infinitely lustrous body.

Thus we find the whole Lalithopākhyāna with the battle episode and the description of Śrī Nagara condensed in this sahasranāma.

Śakti created	**Śrī Lalitā’s body part /weapon**	**Philosophical Understanding**
Sampatkari	Goad	Yoga
Aśvārūdhā	Noose	subjugation of external senses
Rājaśyāmalā	Sugarcane bow/ Mind	Manana (reflection of thoughts)
Mahāvārāhi	Five flowery arrows Supreme Ego	Nidhidhyāsanā (uninterrūpted Awareness)

Mahāgaṇapati	smile	Happiness
Bālā	playfulness	starting of spiritual enquiry
Nakulī	upper palate	śravaṇa (learn by Hearing/enquiry)
Parā	Heart	Compassion - Supreme identity with Śrī Lalitā
Raśmimālā devatas	Six cakras from Mūlādhāra	Recipient of input from senses causing good/bad Feelings

Let us offer these thoughts to
The guru Lord Hayagrīva and pupil Sage Agastya Like flowers from our heart



b. Kāmeśvara yogavaibhavam

Śrī Śiva Kāmeśvara is the First guru in the Śrī Vidyā sampradaya. He realised Śrī Mahātripurasundari in the form of Śrī Vidyā in a coded secret manner, thus became the first guru in this lineage. He assumed the initiatory name "Caryānandanāthā". He imparted the realised Śrī Vidyā to Śrī Mahātripurasundari, on her request for the benefit of the world (her children) and initiated her with the initiatory name "Parābhattārikā". She in turn

imparted this Śrī Vidyā to Śrī uddīśānandanātha (Śrī Durvasa) in treta yuga, Śrī ṣaṣṭīśānanadanāthā (Śrī Subramanya) in dvāpra yuga and Śrī Mitreśānandanātha (Śrī Mahādeva) in Kali yuga. From them sprung the various lineages of ŚrīVidyā which are found in the country. In the tradition the guru imparts his Pādukā mantra (a mantra of the footstool) which carries his initiatory name, also two other mantras of his guru and his paramaguru (preceptor's preceptor) with their initiatory names. Only a person with this Pādukā mantra is considered as belonging to that particular lineage. In certain lineages a fourth Pādukā mantra of first guru "Caryānandanāthā" is also imparted during purṇābhiṣeka.

During recital of Rahasya Nāma sahasra, we come across names extolling Kāmeśvara. Since the Rahasya Nāma sahasra points to a deeper meaning, some thoughts arose which are shared here. Kāmeśvara is the first guru, as described above. In guru gītā, guru is praised as being greater than a touchstone (A touchstone converts a baser metal which comes in contact with it into gold), because he creates a touchstone itself, not gold. Hence the identity of the guru and disciple is clear, also is said that the guru creates a reflection of him in his disciple. Now, consider guru, he is identical to this guru (since he is his disciple), and the paramaguru in turn is identical to the parameṣti guru (his guru). In this manner we find that our guru is a reflection of the first guru "Caryānandanāthā" Hence it can also be concluded that all guru pītams are identical in spirit; hence an aspirant should respect all gurus as forms of his own guru. This idea is also supported from a line in the verses praising the guru which is chanted in the morning bedside ritual "vidyāvatāra samsiddhyai svīkṛtāneka vigraha", - Praise to Guru who assumes many forms, for the descent of the Vidyā- i.e. for the realisation of the divine.

In the light of the above the meanings for following names in Rahasya Nāma sahasra is attempted.

1. **Kāmeśa-**jñā**ta-saubhāgya-mārdavorudvayānvitā**- As seen from above 'Kāmeśa' means the guru. 'jñāta' means known i.e, known to him and revealed by him. ūru means thigh so is indicative of leg which walks on a path. Hence this can be inferred as a path known by and revealed by guru. Mārdava and saubhāgya are two adjectives for the 'ūru'. Mārdava means soft. This ŚrīVidyā revealed by guru is Rājayoga so is soft. (Ref Upāsaka dharma: na ikṣu khaṇdam bhakṣayet'- Don't stress your mind). Saubhāgya means with bhaga. Bhaga is alluding to pañcama makāra and hence all five 'M'. On a whole this Nāma directs us to follow Rājayoga path called ŚrīVidyā, using five 'M''s, as directed by Śrī Guru without any apprehensions to reach state of bliss.

2. **Kāmeśabhadda-māṅgalyasūtra-śobhitakandharā**-As seen from the above kāmeśa means guru, kandhara is the throat which spells out the words, the verbal form. Maṅgalya sūtra is path as said in sūtras like Parasurāma kalpa sūtra which confers maṅgalya which is ever lasting bliss. This is bhadda, which is indicative of total conformity without deviation. On a whole this Nāma directs us to follow path as revealed by guru without deviations for realisation of self.

3. **Kāmeśa-premaratna-maṇi-pratipaṇastanī** – Kāmeśa is the Guru, his prema ratna maṇi – jewel of love is dīkṣa which was granted without expecting any thing in return, pratipana which means in return stana- breast which is alluding to universe (see kāmakalā dyana for further lights). Thus this nāma indicates that guru is compassionate to grant the best (rājyam deyam śiro deyam na deyam- give your land or even your head (life) but not this secret Vidyā) dīkṣa to aspirant, who can only surrender his entire earthly possessions to him in gratitude.

4. **Mahākāmeśanayana-kumudāhlādakaumudī**- Kāmeśa is guru, so Mahākāmeśa is guru who imparts Final dīkṣa of purṇabhiṣeka to śiṣya. Nayana means leading (as in upa nayana- leading to the teacher). Kumuda is the lily which blooms in the night and kaumudi is moon light which causes the lily to bloom āhlāda is unlimited bliss. Flower is indicative of women, indirectly spells out the fifth makāra and hence all the 'M'akāra. Night is indicative of secrecy and moon indicative of the mental satisfaction which is unlimited bliss. So the meaning can be realised as the surrender to the Final Guru who does purṇabhiṣeka and lead by him doing this upasana with all five 'M' under his strict guidance in secrecy and finally realising Unlimited bliss.

5. **Śiva-Kāmeśvarāṅgasthā**- Śiva is auspicious and Kāmeśvara is the Śrī Guru, auspicious act of guru is dīkṣa. Aṅga means a part of body but here this also means one of the four forms of Śrī Guru seva which are:

a. āpta: Doing activities which are of help to the Śrī Guru,
b. Aṅga: doing service for physical comfort, such as pāda sevana,
c. sthāna: Safe keeping the properties of Śrī Guru,
d. satbhāva: Having full consciousness that Śrī Guru is the human form of parabrahma.

Sthā means firmly fixed in that idea of the above guru sevana. Anga as said above is part of body of Śrī Guru from where aspirant gets four type of dīkṣa which are: eyes- cakṣurdīkaṣa, mouth- vāk dīkṣa, hand sparśa dīkṣa and feet – śāmbhavi dīkṣa. So summing up, this Nāma gives an idea of guru seva and dīkṣa from him.

6 .**Mahākāmeśamahiṣī**: Kāmeśvara as said means guru, here his śakti, in physical sense, his wife is adored. The guru's śakti is the primary source of his anugraha – blessing power; hence an aspirant should bow and get blessings for his well being from both of them. Paraśurāma kalpasūtra says 'Guru vatputra **kalatra**diṣu vṛtti'- Kalatra means wife, his śakti.

7. **Kāmeśvara prāṇaṇādī**: Kāmeśvara is the guru, the prana nadi is the main channel of life, which is the suṣumnā nādi and it ends in brahmarandhra where there is a thousand petal lotus inside which subtle guru is present. So we infer from this Nāma that the guru is ever present inside this body of aspirant in the sahasrāra.

8. **Mandasmita-prabhāpūra-majjat-kāmeśamānasā**: Kāmeśvara is the guru; majjat mānasa is that his mind is submerged- in Mandasmita means a smiling face. Prabhāpūra is effulgence from smiling face. So this Nāma is

inferred as that guru's mind is submerged in the effulgence from smiling face of śiṣya. Here we can think of five mudras shown to guru:

a. Sumukha: smiling face- this means that the guru should have a smiling face that people can approach him and the śiṣya also should approach the guru with a smiling face.

b. Suvṛtta: excellent character- This implies that the guru should have an impeccable character without blemish. The same also applies to the śiṣya, for without character everything is lost.

c. caturaśra: closed environment- i.e. abiding by the rules of this particular type of sadhana. The guru should set an example by following the rules of the Śrīvidyopasakas, even though he has realised eternal bliss, since śiṣya would emulate him. This also applies to śiṣya that he should look to guru for procedure in this sadhana, which should be according to one's sampradaya.

d. mudgara: the hammer. When the śiṣya treads on the sadhana path he is bound to have doubts in procedures, its practical applications and the philosophical import. He has to get his doubts cleared from guru himself. Here the doubts are likened to huge rock and guru is likend to a hammer to break it into pieces.

e.yoni: The eternal source. The guru always identifies himself with the eternal source of creation, and remains in that state, the śiṣya should look upon his Master as parabrahma clothed with a human form

9. **Kāmeśvara mukhāloka kalpita śrigaṇeśvarā**- Kāmeśvara is guru and Śrīgaṇeśvara is the Lord who removes obstacles. As is seen in the above 'mudgara' meaning, Śrī Guru's words that come out of his face (mouth) will remove all doubts, which are obstacles in this sadhana path. It is ordained 'guruvākya śātrādau savatra asamśayaH'- Never doubt the guru's words and the śastras, in the order we find guru's word preceding all the śāstras, hence in this sadhana it is vacanapurava vṛtti – do as instructed by guru in person. This idea is said as 'mukhāloka' in this Nāma.

10. **Kāmeśvarāstra nirdhagdha sabhaṇḍāsura sūnyakā**'- Kāmeśvara is the guru, astra is split into 'asu' and 'tra', which means to throw and agitation respectively. Nirdhagdha is burnt without even ashes remaining. Bhaṇḍāsura is the individual ego consciousness and sunyaka, his city, is the body. This Nāma denotes the tīvra Śaktipāda dīkṣā (strong flow of grace) by the guru wherein the śiṣya realises the unity with parabrahman immediately.



c. <u>Mātṛ yoga vaibhavam</u>

Śrī Mātā Lalitā and Śrī Kāmeśvara are the primordial couple and are praised as the Mother and Father of all. Devi Mahātmyam says " Vidyā samasthā tava hi bhedā Striyah samastā Sakala Jagathsu ". The meaning is that all knowledge is the form of Devi; also that Śrī Devi can be seen in all feminine forms. How is this possible?

'Śrī Mātā' is the first Nāma in Lalitā sahasranāma which praises the Mother divine aspect. The suffix 'Śrī' is neither a prefix nor a formal address; it is a part of the name. Śrī means poison (viṣa), the nature of poison is to spread, here that nature is indicated. Mātā is the universal consciousness in the form of mother hood- kindness without reason, spreading of this Universal consciousness of Motherhood is indicated as Śrī Mātā.

Śrī Lalitā Sahasranāmam (LS) explains this aspect beautifully. Śrī Lalitā exists in all females (Jarayujam) in five different feminine aspects of Motherhood. They are:

1) Jananī (823) –

   The name represents that aspect of Motherhood by which actual conception, in a way birth, takes place in female body. Japa of this nāma as a mantra will facilitate conception of a baby. Two more nāmas with janani are 'veda janani'- cause of the primal sound which has all the knowledge and 'anekakotibrahmānda janani' –cause (birth) of this multiple universe.

2) Mātā (457)—

   This name refers to that aspect of Motherhood by which from a spec of Rakta and Śukla, a baby of five pounds is created and well protected inside the womb. In a way this is the actual motherhood because of long duration and carving out every organ of body. During this time baby is fed internally by mother. During this period a lot of sacrifices are done by the mother for the child. Neglect of this aspect of motherhood results in abortion. So japa of this Nāma during pregnancy also may remove any chances of abortion due to the grace of Śrī Mātā.

3) Prasavitrī(826)-

   That aspect of motherhood (Feminine force) by which the baby is carefully ejected out. A number of physiological changes take place in a sequence to eject the child out. Any neglect in this aspect will result in still birth. So japa of this Nāma will prevent any mishap during delivery. There are two more nāmas in 'prasava': Viyadāti jatgat prasūh and viyat prasūh. '*Viyat*' is the space or the first Mahābuta to be created. Both are indicative that amba is the primal cause of this universe being created out of the niscala Brahman (in a way ejected out of primordial brahma tatva).

4) Vidhātrī (337)-

   Dhātri means to hold, ie feed. '**Vi'** dhatri means specially holding & feeding. The Sanskrit word is **Poṣana** - Protecting. Immediately after delivery, the special phenomenon of milk in breast starts flowing. Until now the baby got the food without any effort. The first easily digestible baby food comes as breast milk. It is interesting to note that if premature birth takes place the breast milk is of that particular composition easily digestible for that premature child. The mother does a lot of sacrifice during this period i.e. Food restrictions. If the child becomes sick, mother takes the medicine & through breast milk it reaches the child. The mother always keeps an eye on the child even as it grows, starts crawling; Getting up etc. (Visalakṣi 936), so japa of this Nāma will help the mother to protect the child during the initial years of growth.

5) Ambikā (295)-

Now we find that the child is grown and wants to be independent. Thus he moves away from the sight of mother, starts playing on his own. That aspect of divine intuitive motherhood by which the mother suddenly feels something and goes to protect that child from getting into problem is "Ambikā". **Without even the child crying** for help mother intuitively rushes to protect that child.(This is also applicable to us, though we think that we are grownup, if we fully surrender to HER as a child, without even our knowing or crying for help SHE will protect us from danger).Refer: Ambika is the fifth Anugraha Śakti; The rest four are Vama, jestha, rawdri and santha representing the action of creation, sustenance, dissolution and concealment. So, this Nāma japa constantly by all will asuure **HER** guidance to us always. Another Nāma will be 'ambā' is a shorter version of this name.

Śrī Lalitā Sahasranāmam also contains other nāmas with Mātā attached. They are Gomātā, Viśvamātā, Siddamātā and Vīramātā. Let us see what is special in these nāmas-

Gomātā: Go means sense organs, they help in exchange of messages to the world. **She** being their creatrix is their mother. Also she helps the sadhaka to control and turn them inward during sadhana. (Kaulaopanoiṣat: '*sarvendryanām nayana pradhānam*')

Mātṛ tatvam essentially is protecting its own new born child with breast milk. Cows are the only one species with more than a nipple, although they normally deliver only one at a time .i.e. they get extra quantity of milk to feed others not born to them, also used for Yāga / Yagna / Pūja. Hence you should see Devi in them.

Viśvamātā: Jagat means earth but Viśva means Universe. This Nāma specially emphasizes how this created Universe is protected by her like a child.

Vīramātā: Vīra is an adept who has conquered his senses and identifies his self with this Universe. She is protecting them and also their mother. Also is another great aspect of motherhood when the mother puts a mark of vermillion on fore head of her son who goes to the battle field i.e. ready for a sacrifice in the larger interest of country for upholding righteousness (Dharma Paripālana).

Siddhamātā: Siddhā are perfected upāsakā, possessing siddhis (supernormal powers). Their citta (intellect) reside with amba always and so are unaffected by the ways of people in this mundane world. Any harm to them will not be tolerated by Śrī Mātā. She protects them and is also their mother

Kumāragaṇanāthāmbā, gaṇāmbā, guhāmbā, guhajanmabhūH.:As Devi Pārvati, she is mother of Gaṇeśa and skanda. Gaṇeśa is a tantric of divya bhāva- siddha, who sees this whole world as Śiva Śakti svarūpa, will show us 'siddhamātā'. Skanda is a tantric of vīra bhāva who sees Śiva śakti in this whole world, will show us 'viramātā.' Both are her children (Kumāragaṇanāthāmbā), will show us the name 'viśvamātā'.



d. Kadamba mañjarī kḷpta karṇāpūra mahohara yoga vaibhavam

Lalitā sahasranāma is an akṣayya pātra, opening in an aspirant, views of different interpretations. Indvidually or paired names have been discussed. However, a sequence of nāmas will give additionally a special meaning. Kadamba means a flower; mañjarī is a garland; kḷpta karṇāpūra will mean kept on the ears; mahohara will show us the beauty of this. Flower represents space (as seen in our daily five fold services), aspect of this is sound. Ear is an organ for cognition of sound. The garland will now show us structures of words and further sentences, here will specially point to the names in sequence, manohara is beauty. Reading together will show us the beauty of sequencial names said in this sahasranāma. Kadamba vana earlier was equated to the heart center, showing us emotional richness and its zenith which is LOVE for all. Thus a new dimension of the beauty in words and actions of universal LOVE is seen in this name. Thus we can now see names in strings:

Nijāruṇaprabhāpūra majjatbrahmāṇda maṇdalā to sarvābharaṇabhūṣitā (12-51) is description of Devi from head to toe. Usually female deiies are described from toe to head, the reverse seen here is due visualisation the emergence of Devi from cidagnikunda.

Sumerumadhyaśṛṅgasthā to kāmākṣī(55-62) - stepwise description of Devi's abode (see first yoga vaibhava)

Deva ṛṣigaṇa to **nauṣadhiH** (64-84): Description of battle with Bhaṇḍāsura (See first yoga vaibhava)

Śrīmadvāgbhavakūtaika svarūpamukhapaṅkajā to **śaktikūtaikatāpanna katyadhobhāga dhāriṇī (85-87):** The revelation of pañcadaśi mantra and identity with form of Devi

Mūlādhāraikanilayā to **bisatantu tanīyasī (99-111):** The rise of kundalini breaking three knots to unite with śiva in the crown and experience of bliss stepwise is said.

Bhaktipriyā, Bhaktigamyā, bhaktivaśyā, bhayāpahā(118-121): Dearest to the devoted, by devotion attainable, entioced by devotion, hence made fearless on realization of unity with Devi.

Durllabhā, Durgamā, Durgā, DuHkhahantrī, sukhapradā, duṣta durā, durācāraśamanī, doṣa varjita(188-195): Devi is not easily attainable for the common, helps to cross over moats (signifies miseries), annihilates miseries, hence bestower of comforts, further keeping aspirant out of company of wicked, aspirants sinfulnature is thus refined, and he will be blemishless.

Viśvarūpā, jāgariṇī to **sarvāvasthā vivarjitā(256-263)**: The stages of waking dream and deep sleep and above these stages of everlasting awareness.

Sṛṣtikartrī, brahma rūpā to **sadāśivā, anugrahadā, pañca kṛtya parāyaṇā (264-274)**: The cause of five acts whicha re creation, sustenance, annihilation, concealment and grace

Kāmeśvara prāṇa ṇādī to **bindumaṇdalvāsinī(373-380):** The main four seats (pīta),

Mūlaprakṛti, avyaktā, vyaktāvyakta svarūpiṇī, vyāpinī, vividhākārā, vidyāvidyā svarūpiṇī(397-402): The creastive descent from source, unmainfest, unclear hazy, filling up this universe, in many forms, deludes by being diverse.

Gāyatrī, vyāhṛtiH, sandhyā, dvijabṛndaniṣevitā(420-423): The daily Vedic ritual expalined in a logical manner.

Viśuddhicakra nilayā to **yākinyambā svarūpiṇī(475-534):** The inner astral body and cakra deatailed

Śirasthiatā, candranibhā to **trikoṇāntara dīpikā(591-597):** The descent of kundalini, while pointing to the pañcadaśi mantra inner dhyana.

Dākṣāyaṇī, daitya hantrī, dakṣayagnyavināśini(598-600): The emergence of Devi as daughter of Dakṣa. His arrogance led to his downfall.

Yogini, Yogadā, Yogyā, Yogānandā(653-6): In form of practioner, the bestower of practices, To the competent, making him realized the unity with Divine.

Rājyadāyinī, Rājyavallabhā, Rājatkṛpā, Rājapītaniveśita nijāśritā, RājyalakṣmiH, kośanātha, caturaṅga baleśvari(685-691): Bestower of Kingship, his companion, his richness, treasury and armed forces.

Dakṣiṇāmūrti rūpiṇi, sanakādi samārādhya, śivajñāna pradāyini(725-7): Taking the form of Teacher, instructing few knowledge eager disciples, destower of the knowledge

Nandi vidyā, nateśvari(733-4): Nandi plays drum for the dance of Lord Natarāja.

Yajñapriyā, yajñakartri, yajamāna svarūpiṇī (881-3): Likes sacrifice- performs it- in the form of doer.

Viśva mātā, Jagaddhātrī, Visālākṣī (934-6): The choice of Viśva (Whole Universe) for Mātā (also means immeasurable), Jagat (the visible world) for Dhātrī (protection) has aspecial meaning with Visāla (very big) for akṣi (eye) is very apt.

Pañcamī, pañca bhūteśī, pañca sankhyopacārinī(948-50): In mutiples of five, the elements , services.



e. Saparyā yoga vaibhavam

Lalitā sahasranāma is an unlimited treasure trove, aptly called rahasya nāma sahasra. There are many faces and multitudes of revelations in these names. Vāgdevatas have thought of all aspects of sadhana in composing this work. Of Late, while chanting these names, it was unknowingly catching the attention on similarity of names with saparyā ritual. Few names were exact match; few others had the same meaning. Some of these thoughts

were at random, mostly during daily chanting and much more intense during lakṣarcana. The following is an outcome of this inspiration, a share on the beauty of these revelations.

The daily retinue before saparyā is said in '**sandhyā(422)',** the three deities at dawn , noon and dusk are '**gayatrī(420)', 'Sāvitrī(699)'** and '**Sarasvatī(704)',** the mantra has the '**vyāhṛtī(421)'.** This also hints that the Śrī Vidyā sandhyā is also to be done.

The Saparyā starts with **sampradāya guru stotra** which can be related to '**dakṣiṇāmūrti rūpiṇi(725)**' and '**sanakādi samarādhyā(726)**'- showing us the initial guru and his disciples, hence the traditional guru paramparā.

The **dvāra devata** pūja will be seen in '**bhadra mūrti(116)**' – indicative of Bhadra kali; '**Bhairavi**'(276) – feminine form of bhairava and '**gaṇāmbā(719)**'- feminine form of Lambodara - gaṇeśa.

The **saṅkalpa –** resolve **-** is seen as '**mahāyāga kramāradhyā**'(230), we also generally state '*dharmārthakāma-mokṣa-catur-vidha-puruṣārtha siddhyartha*' this seen as '**trivargadātrī(760) , svargāparvargadā(764),** and **puruṣārtha pradā**. (291)

The **āsana** –seat is denoted by '**padmāsanā(278)**' which shows many aspects of the seat like softness, posture etc. Another name '**sukhāradhyā(681)** will point to the state of mind and also the posture sukhāsanā

The object of worship which is usually a **Śrī Cakra** is seen as '**cakra rāja niketanā(245)**', '**Śrīcakra rāja nilayā'(996), 'meru nilayā(775)**'. This Śrī Cakra is inclusive of all other cakras as seen in '**sarva yantrātmikā'(205), 'mahāyantrā(228)**'. The prāṇaprathiṣhtā ritual is seen as '**prāṇadā(783)**'

The **pīta (mandira)** pūja which is seen as from '**amṛtāmbhonidhaye nāmah to Mahāmāyā yavanikāyai nāmah**' is seen astonishingly in **'sumerumadhya śṛṅgasthā, Śrīmannagara nāyikā, cinatāmaṇi gṛhāntasthā, pañca brahmāsanansthitā, mahā padmātavīsamstha, Kadamba vana vāsini' (55-60)**

The **dīpa** pūja is aptly seen in '**ajñāna dhvānta dīpikā(993)**' which shows us the actual goal of the said ritual (saparyā.) as the inner light

The **bhūta śuddhi** is seen in '**tāpa trayāgni samtapta samāhlādana candrikā(357)**'- this name speaks about both the burning aspect of the limited body (*saṅkoca sarīram daha daha paca paca*) and the cooling aspect of the ashes (*paramaśivāmṛtam varṣaya varṣaya*), this is also seen as '**sudhāsṛti(879)**'. These are found in this practical ritual manual. The final glorious body born out of the ashes (*śāmbhava śarīram uptādaya utpādaya*) is meditated as '**śāmbhavī(122)**'

The **vighnotsāraṇa** is seen in '**vighnanaśinī(451)**, '**mahāgaṇeśa nirbhinna vighna yantra parharṣitā(78)** and '**samhṛtāśeśa pāṣandā(355)**'.

The meditation of a protective fire wall (**digbandhana**) is seen in '**jvālāmālini kākṣipta vahni prākāra Madhya gā(71)**'

The **nyāsajālā** are seen in:

mātṛkā nyāsā- '**mātṛkāvarṇa rūpiṇi**'(577),

mālini nyāsā -'**mālini**'(455),

Śrīkhaṇdādi nyāsā – '**Śrīkhaṇdārdha śarīrinī**'(392)

mūla Vidyā nyāsā - **mūla kūta traya kalebara(89)**

The *laghu shoda* with: '**gaṇāmba(719)**' gaṇesa nyāsa, '**tātaṅka yuagalībhūta tapanodupa maṇdala(22)** '- *tapana* as sun the central figure of all planets will indicate the graha nyāsā and *udu* as star will relate to the nakṣatra nyāsa, the whole yogini nyāsā in detail from ' **viśuddhi cakra nilayā to yākiṇyambā svarūpiṇi(474-534)**', the pīta nyāsa in '**pañcāśat pīta rūpiṇi**'(833).

The **pātra sadhana** –placement of vessels is seen in various forms. The whole process is visualized from '**caitanyārghya samarādhyā(918)**'- pointing to the viśeṣārghya stāpana, thus indicating earlier sthāpana of vardhani and sāmānyārghya. The pedestal, vessel and liquids which are seen as fire, sun and moon relatively is see in names '**vahnimaṇdala vāsini(352), bhanu maṇdala madhyastha(275), candra maṇdala madhyagā(240)**'. '**kalātmikā**'(611) will show the thirty eight kalās of the agni, sūrya and soma maṇdalās

The invoking aspects of creative, nurturing, annihilative, concealment and grace power in the viśeśarghya are seen as '**sṛṣtikartrī, brahma rūpā, goptrī, govindarūpiṇī, samhāriṇī, Rudrarūpā, tirodhaṇakarī, īsvarī, sadaŚivā anugrahadā**.(264 – 273)

Sudhā devi prārthanā mantras are also seen: akhaṇdaika + nāyike:- **Kumāmṛtaika rasikā(90)**, akulasthāmṛtākāre + rūpiṇi – **akulā(96)** , tvadrūpiṇyaika+kuru- **citeka rasarūpiṇi**.(364)

The offering of guru pātra is seen as '**guru mūrtiH**'(603), the tarpana to the three gurus are seen in '**trivarganilayā**'(873), his prasada is seen in '**guru priyā**'(722). Antar havan of eight aspects are seen in: **puṇyāpuṇya phala pradā(288) and dharamādharma vivarjitā(255)**, the first two and last two are said the middle two sets can be visualized. The antar havan is seen in '**cidagni kuṇda sambhūtā**'(4)

The **antar yagā** is seen in '**antar mukha samarādhyā(870)** and **bhāvanāgamyā'(113),** the verses in the text: *āmūlādharrat ābrahma bilam vilasantīm* in **Śat-cakropari samsthitā(108),** the next *bisatantu tanīyasīm* is seen in ***bisatantu tanīyasī** (111)* exactly, further '*vidyut piñja pañjarām*' is seen as **Tatillatā samaruchih(107)** *vivasvadayuta bhāsvta prakāshām* in **udayt bhānu sahasrābhā (6), Nijāruṇa prabhā pūra majjat brahmāṇda maṇdalā(12),** *parsśata sudhā mayūkha su sītalām* in **Candra nibhā(592).**

The **mūrti kalpanā** for āvāhana is '**līla vigraha dhārinī**'(865)

The sixty four services (**upacārā**) are in a single note as '**catuṣṣaṣti upacāradhyā(235)**'. Some aspects are also said as:

aruṇa dukūla pariṣanam and aruṇa kucottarīyam - **aruṇāruṇa kausumbha vastra bhastvat katītadī(37)**

candanāgaru kumkuma kastūri gorocanadi divya gandha sarvāngīna vilepanam- **candana drava digdhāngī (434)**and **divya gandhādhyā(631)**

nava maṇi makūtam - **kuruvinda maṇi śreni kanat kotīra maṇditā(14)**

candra sakalam - **caru candra kalā dharā(243)**

sīmante sindhūram / tilaka ratnam - **sindūra tilakāñcitā(632) mukha candra kalaṅkābha mṛga nābhi viśeṣakā (16)**

Maṇi kuṇdala yugalam - **kanat kanaka tātaṅkā(864) tātaṅka yugalībhūta tapanodupa maṇdalā (22)**

Nāsābharaṇa - **tarā kānti tiraskāri nāsābharaṇa bhāsurā (20)**

Adhara yāvakām - **nava vidruma bimba Śrī nyakkāri radana chadā(24)**

Prathama bhūṣaṇam – **kāmeśa baddha māṅgalya sūtra śobita kandharā(30)**

Muktāvali, ekāvali -**ratna graiveya cintāka lola muktā phalānvitā(32)**

Keyura yugala catuṣtayam, valayāvali, urmikāvali- **kanakāṅgada keyūra kāmanīya bhujanvitā(31)**

Kañcidāma - **ratna kiṅkiṇikā ramya rashanā dāma bhuṣitā(38), sāgara mekhalā(694), ranat kiṅkiṇi mekhalā (312)**

Ranta nūpuram - **siñjāna maṇi mañjīra maṇdita Śrī padāmbujā(46)**

Eka kare pāśa - **Pāśa hastā (810)**

Anya kare aṅkuśa – **aṅkuś<u>ādi </u>praharanā (517)** – the sugar cane bow and flowery arrows are included in this name by '**ādi'**

Svasamānaveṣābhirāvaraṇa devatābhissaha mahācakrādhirohanam –**Cakrarājarathārūda sarvāyudha pariṣkṛtā (68)**

Kāmeśvarāṅka paryaṅkopaveśanam - **śiva kāmeśvarāṅkasthā** (52)

Amṛtāsava caṣakā - **Kādambarī priyā** (330), **Vāruṇī mada vihvalā(333)**

Karpūra vītikā - **karpūravītikāmoda samākarṣaddigantarā(26)**

ānanda ullasa vilāsahāsam -'**cāru hāsā(242)',**'**dara hāsojjvalanmukhī(602)'** and **'svatmānada lavī bhūta brahmadyananda santati** (365),

Chatra, darpaṇa, tālavṛntā – **mahā samrājya śālini** (582),

Cāmara- **sa cāmara ramā vāni savya dakṣina sevitā** (614),

The last five *upacārā* of sandal paste, offering flowers, incense smoke; lighted lamps and food are in a single name – '**pañca saṅkhyopacāriṇi**'(950),

The offering of betel after food is seen in '**tambūla pūrita mukhi**'(559),

Then the nine (ten) mudrās are shown is seen as '**daśa mudrā samarādhyā**(977)'.

The *tarpan* thrice after the mudrās are enjoined in '**bindu tarpana santuṣṭā**' (974).

The gesture (*mudra*) for pūja is '**jñāna mudrā**' (979) and for the *tarpan* – *tattva mudrā* is in '**tattva mayī (907)'**.

The **ṣadaṅgadevata arcana** is seen in '**ṣadaṅga devtāyuktā**' (386).

The **nitya maṇḍala** pūja is seen in '**prataipanmukhya rākānta tithi maṇḍala pūjitā**' (610), - The individual nityās are also seen;

1. *Kāmeśvari* – **kāmeśvara prana nādi**; (373),
2. *bhagamālini*- **bhagamālini**(277), (another name **mānavatī**(931), – indicative of mānadā, the second candra kalā and hence second nityā too)
3. *nitya klinna*- **nitya klinā**(388).
4. *bheruṇḍā* – **turya**(262), – meaning the fourth; (another name **tuṣti**(443), the fourth candra kalā ; **vāmanayanā**(332) showing fourth alphabet in mātṛkā nyāsā and hence fourth nityā too)
5. *vahni vāsini*- **vahni maṇdala vāsini**(352), (another name **puṣti**(444), the fifth candra kalā and hence fifth nityā too)
6. *vajreśvari* – **vajreśvari**(468), (another name **ratipriyā**(316), indicative of 'rati' the sixth candra kalā and hence sixth nityā too)
7. *śivadūtī* – **śivadūtī**(405), (another name **dhṛti**(446), the seventh candra kalā and hence seventh nityā too)
8. *tvaritā* – **sadya prasādini**(383), **kṣipra prasādini** (869),
9. *kulasundari* – **kulaṅgana**(92),;
10. *nityā* – **nityā**(136), (another name **kānti**(449), the tenth candra kalā and hence tenth nityā too, '**mātā**(457),' is another name which will show us nityā nityā mantra)
11. *nīla patakā* – **nīla cīkurā**(185),;
12. *vijayā* – **vijayā**(346), (another name **śrīkarī**(127), indicative of 'śrī' the twelfth candra kalā and hence twelfth nityā)
13. *sarva maṅgalā* – **sarva maṅgalā**(200) (another name **priyavṛatā**(770), the thirteenth candra kalā and hence thirteenth nityā too)
14. *jvalāmālini* – **tejovatī**(452);
15. *citrā* – **pūrnā**(292) **kalānāthā**(612), **–** a composite of all kalās of candra maṇḍala

16. *mahānityā* – **niṣkalaṅkā**(153),; **Śaraccandra nibhānanā**(129), (the full moon of the sharat masā)
17. *mahāsaptadaśi nityā* – **Sarvātītā**(962),**–**This devi is called so in the pūja paddhati
18. The attendant deity (*bali devata*) of these sixteen nityā is called ***kurukullā***(438), – the same name is found in sahasranāma also.

The **guru maṇdala** in a name – **guru maṇdala rūpiṇi**(713). The **nava nāthas** are seen as:-

1. *prakāśānanda nātha* – **prakāśā**(782);
2. *vimarśānanda nātha* – **vimarśa rūpiṇi**(548);
3. *ānandānandanātha* – **paramānandā**(252),
4. *Śrī jñānānandanātha* – **jñānadā**(643),
5. *Śrī satyānandanātha*- **satya rūpā**(818),
6. *Śrī pūrṇānandanātha* – **pūrṇā**(292),
7. *svabhāvanandanātha*- **svabhāva madhurā**(915),
8. *pratibhānandanātha* – **vidagdhā**(904)- both names mean very skillful,
9. *subhagānandanātha* – **subhagā**(761),

The **divyaugha** :-

1. *paraprakāśānandanātha* – **sva prakāśā**(414)**;**
2. *para śivānandanātha* – **śiva parā**(410);
3. *parāśaktyambā* – **parāŚakti**(572);
4. *kauleśvarānandanātha* – **kaulamārga tatpara sevitā**(441);
5. *śukladevyambā* – **śukla samsthitā**(531);
6. *kuleśvarānandanātha* – **kuleśvarī**(439);
7. *kāmeśvaryambā* – **kāma sevitā**(586).

The **siddhaugha** as: –

1. *bhogānandanātha*- **mahā bhogā**(219) ;
2. *klinnānandanātha*- **nitya klinna**(388) ;
3. *samayānandanātha* – **samayāntasthā**(97) ;
4. *sahajānandanātha*- **svasthā**(914).

The **manavaugha** as:-

1. *gaganānandanātha* – **gaganāntasthā**(855) ;
2. *viśvānandanātha* – **viśavarūpā**(256),
3. *vimalānandanātha*- **nirmalā**(135),
4. *madanānandanātha* – **mada śālinī**(431),
5. *bhuvanānandanātha*- **bhuvaneśvarī**(294),

6. *līlānandanātha* – **līla vinodinī** (966),
7. *svātmānandanātha*- **svatmārāmā**(878),
8. *priyānandanātha* – **priyamkarī**(731)

Interestingly my own parampara is seen as:

1. (Śrī Parātparatara Guru) *Śrī Subramaṇyānandanātha* – **guhajanma bhū**(606),
2. (Śrī Parātpara Guru) *Śrī Śaṅkarānandanātha*- **śāṅkarī**(126),
3. (Śrī Parameṣti Guru) *Śrī Śivānandanātha*-**śivapriyā**(409),
4. (Śrī Parama guru) *Śrī Natanānandanātha*- **nateśvarī**(734),
5. (Śrī Guru) *Śrī Yajanānandanātha*- **yagnarūpā**(769),
6. (Self) *ātmānandanātha* - **ātmā**(617).

Till this is called layāṅga pūja

Now the **āvaraṇa pūja** is seen as:

The first enclosure (avaraṇa) which is representing the three worlds (*trailokya mohana cakra*) can be visualized in the names '**dharā**(955)' and '**mahī**(718)', the devatas are seen as:-

The first line of the enclosure is the ten *siddhi* devatas, who are seen in the name **mahā sidhi**(224).

The second line of eight *mātṛkā*s :-

1. *brāhmi* – **brāhmī**(675),
2. *māheśvari*- **māheśvarī**(750),
3. *kaumāri* –**guhāmba**(706),
4. *vaiṣṇavi*- **vaiṣṇavī**(892),
5. *Vārāhi* – **pañcamī** (948) (fifth of order of mātṛkā),
6. *indrāṇi* – **vajriṇī**(944) (the weapon of indra is vajra-the thunderbolt)
7. *cāmundā* – **caṇdikā**(755),
8. *Mahālakṣmi* – **Mahā lakṣmī** (210).

The third line of this enclosure has the ten *mudra* devatas, who are seen in '**daśa mudrā samarādhyā**(977)'.

The yoginis of this enclosure have the common name – *prakata yogini* seen as '**prakatā kṛtiH**(830)'.

The *Cakreśvari* of this enclosure is called ***tripurā***(626) – the same name is seen in sahasranāma

The second enclosure (avaraṇa) called (*sarvāśā paripūraka*) has sixteen deities representing the sixteen phases of moon seen as **Candra nibhā(592)** , whose names end with *nityā kalā* Devi, thus we can see them in a name – '**nityā ṣodaśikā rūpā**(391)'

The yoginis of this enclosure have the common name – *gupta yogini* seen as '**goptrī**(266)'.

The *Cakreśvari* of this enclosure is called ***tripureśī***(787) – the same name is seen in sahasranāma

The third enclosure (avaraṇa) called (*sarva samkṣobhana*) has eight deities of the Śiva's eight aspects can been seen in '**śivamūrtiH**(407)' and '**aṣtamūrtiH**(662)'

The yoginis of this enclosure have a common prefix *anaṅga* and group name – *guptatara yogini,* these will translate to a single name '**adṛuśyā**(649)'.

The *Cakreśvari* of this enclosure is called *tripurasundari* – the same name is seen in sahasranāma as '**Śrīmattripurasundarī**(997)'

The fourth enclosure (avaraṇa) called (*sarva saubhagya dāyaka*) is identified with the fourteen worlds seen in the name '**unmeṣa nimiṣotpanna vipanna <u>bhuvanā</u>valih**(281)' and the fourteen deities are seen as:-

1. *Sarva samkṣobiṇi* – **kṣobhinī**(466)
2. *Sarva vidraviṇi* – **sāndra karuṇā**(197) (dravana is to melt the heart with kindness)
3. *Sarvākarṣiṇi* – **bhakta citta keki ghanāghanā**(747)
4. *Sarvāhladini* – **mahā ratiH**(218)
5. *Sarva sammohini* - **sarva mohinī** (703)
6. *Sarva stambhiṇi* – **niṣkriyā**(182)
7. *Sarvajṛmbhiṇi* – **aneka koti brahmāṇda jananī**(620) – (jṛmbhana means to blossom)
8. *Sarva vaśaṅkari* – **sarva loka vaśamkarī**(697)
9. *Sarva rañjini* – **rañjinī**(309)
10. *Sarvonmadini* – **manonmanī**(207)
11. *Sarvārtha sadhini* - **sarvārtha dhātrī**(698)
12. *Sarvasampattipūrani*- **vasudā**(670)
13. *Sarva mantra mayī* – **mahā mantra**(227)
14. *Sarva dvandva kṣayamkari* – **nirdvaitā** (667)

The yoginis of this enclosure have the common name – **sampradāya yogini** seen as **sampradāyeśvarī**(710).

The **Cakreśvari** of this enclosure is called *tripuravāsini* – this name is seen as '**tristhā'**(874) in sahasranāma, both mean residing in the three states.

The fifth enclosure (avaraṇa) is identified with the ten prana (per bhavanopaniṣad) and seen as '**prāṇarūpiṇī**(784)', and also with the ten avatarās of MahāViṣṇu seen as **Karāṅgulinakhotpanna nārāyaṇa daśākṛtiH (80)** the ten deities are seen as:-

1. *Sarvasiddhi pradā*- **siddha matā**(473)
2. *Sarva sampat pradā* – **dhana dhanya vivardhinī**(886)
3. *Sarva priyamkari* – **prema rūpā** (730)
4. *Sarva maṅgala kariṇi* – **sarva maṅgalā** (200)

5. *Sarva kāma pradā-* **kāma dayiṇī**(63)
6. *Sarva duHkha vimocani* – **duHkha hantrī**(191)
7. *Sarva mṛtyu praśamani* – **mṛtyu mathani**(181)
8. *Sarva vighna nivariṇi* – **vighna naśinī**(451)
9. *Sarvāṅga sundari* – **anavadyāṅgī**(50) **/ komalāṅgī**(721)
10. *Sarva saubhāgya dāyiṇi* – **bhakta saubhagya dayiṇī**(117)

The yoginis of this enclosure have the common name – *kulotterṇa yogini* seen as '**kulotternā'** (714).

The Cakreśvari of this enclosure is called *tripurāśrī* – this name is seen as '**tripuraśrī vaśaṅkarī**(978)' in sahasranāma

The sixth enclosure (avaraṇa) has ten deities, identified with the ten aspects of vaiśvānarā – agni is sen in '**vahni maṇdala vāsinī**' (352):-

1. *Sarvajñā* – **sarvajñā**(196)
2. *Sarvaśakti* – **sarva Śakti mayī**(199)
3. *Sarvaiśvarya pradā* – **Mahāiśvaryā**(220)
4. *Sarvajñāna mayī* – **jñāna vigrahā**(644)
5. *Sarvavyādhi vināśini* – **sarva vyādhi praśamanī**(551)
6. *Sarvādhāra svarūpāa* – **sarvādharā**(659)
7. *Sarva pāpaharā* – **pāpa nāśinī**(167)
8. *Sarvānanda mayī* – **ānanda kalilā**(729)
9. *Sarvarakṣā svarūpiṇi* – **rakṣākarī**(317)
10. *Sarvepsita phala pradā* – **vañcitārtha pradāyinī** (989)

The yoginis of this enclosure have the common name – *nigarbhayogini* seen as '**nirbhavā** (174)' and '**ajā** (866)'.

The *Cakreśvari* of this enclosure is called ***tripuramālini*** (875) – the same name is seen in sahasranāma

The seventh enclosure (avaraṇa) has eight deities of speech can be seen as '**vāgvādinī** (350)' and the eight devatas are seen as:-

1. *Vaśini* – **sarva loka vaśañkarī**(697)
2. *Kāmeśvari* – **kāmarūpiṇī** (796)– in the form of kāmeśvaraā, i.e. the feminine form
3. *Modini* – **parāmodā** (940)
4. *Vimalā-* **vimalā**(347)
5. *Aruṇā* – **sarvāruṇā**(49)
6. *Jayini* – **jayā** (377)
7. *Sarveśvari* – **sarveśvarī**(202)

8. *Kaulini*- **kaulinī**(94)

The yoginis of this enclosure have the common name – *rahasya yogini* seen as '**guhya rūpiṇi**(707)'.

The *Cakreśvari* of this enclosure is called *tripurāsiddhā* – this name is seen as '**siddheśvari**()' in sahasranāma

The weapon in the middle of the seventh and eight enclosures are seen explicitly:-

1. *Arrows -Bana* – **pañca tanmātra sayakā**(11)
2. *Bow-Capa* – **mano rūpekṣu kodaṇḍā**(10)
3. *Noose-Pāśa* – **rāga svarūpā pāśadhyā** (8)
4. *Goad-Aṅkuśa* –**krodhākārāmkuśojjvalā** (9)

The eighth enclosure (āvaraṇa) is a triangle and is visualized in '**trikoṇagā(986)' and 'yoni nilayā(895)'-**(Yoni also means a triangle), it is also identified with three gunas and is seen as '**triguṇā(984)**', the three aspects of knowledge, action and will are seen in '**icchā Śakti jñāna Śakti kriyā Śakti svarūpiṇi(658)**' , the deities and associated seats (pīta), are seen as:-

1. ***Mahākāmeśvari*** – **Mahākāmeśa mahiṣi (233)**, the seat is kāmagiri seen as '**kāma pūjitā(375)**' – here a part of the name is only seen, we have to infer the whole , similar reference is there in sarva siddhikara stotra which starts as ' gaṇeśa graha nakṣatra+. kāma pūrṇa jakārākhya Śrī pītāntar nivāsini'- where a part of the name is only told for this pīta.
2. ***Vajreśvarī*****(468)** – the same name is seen, the pīta is pūrṇa giri pīta seen in ' **śṛṅgāra rasa sampūrṇā(376)**' – the last part seen as ' pūrṇa' points to this pīta, here the explanation for sṛngāra rasa as seen from Bhāskararāya–<u>śṛṅga</u> means horns and hence number two, <u>rasa</u> – tastes, which are traditionally six variances , pointing to number six, <u>āra</u> means petals, on a whole two-six-petals , twelve petals , showing us anahata chakra , where during nyāsa we place pūrṇa giri pīta and vajreśvari devi.
3. ***Bhagamālini*** – the same name is seen in **bhagārādhyā(715)** of the same meaning and the pīta is also explicit – **jālandhara sthitā(378)**.
4. ***Lalitāmbikā*****(1000)** is the fourth deity and her name is there in the sahasranāma as such , the aspect of kalā is seen as '**śāntyātīta kalātmikā(853)**' and the pīta is also clearly said as '**odyāṇa pīta nilayā**'**(379)**

The *Cakreśvarī* of this enclosure is called *tripurāmbā* – the same name is seen as '**tripurāmbikā**' **(976)** in sahasranāma

The middle bindu sthana is **'baindavāsanā' (905) 'bindu maṇdala vāsinī' (380) 'Śrī vidyā' (585) 'Śrī ṣodaśākṣarī vidyā' (587) Śiva saktyaikya svarūpiṇī' (999)**

The mudras for this enclosure's pūja are also said '**yoni mudrā' (982) and 'trikhaṇdeśī' (983)**

The pīta here is śāmbava pīta denoted as '**śambhu mohinī(954)** and **śiva kāmeśvaraṅkasthā(52)**'.

The *Cakreśvarī* of this enclosure is called ***mahā tripurasundarī*(234)** – the same name is seen in sahasranāma

The twenty five names said for Lalitāmbā are also seen:-
Simhāsaneśvarī- **Śrīmatsimhāsaneśvarī**
Lalitā- L**alitambik**ā
Mahārajñi – **Śrīmahārajñī**
Varāṅkuśā – **Krodhākārāṅkuśojjvalā**
Cāpini- **Manorūpekṣukodaṇdā**
Tripurā – **Tripurā**
Mahātripurasudnarī – **Mahātripurasundarī** (234)
Sundarīcakranāthā – **Cakrarājaniketanā**
Samrājñi – **rājñī**
Cakrini- **Cakra rāja ratharūdha sarvāyudha parivṛtā**
Cakreśvarī-**Śrī Cakra rāja nilayā**
Mahādevi – **Mahādevī**
Kāmeśi – **Mahākāmeśa mahiṣī**
Parameśvarī- **Parameśvarī**
Kāmarāja priyā- **Kāmeśvara prānanādī**
Kāmakotigā- **Kāmakotigā**
Cakravartini – **Mahāsāmrājya śālinī**
Mahāvidyā – **Mahāvidyā**
Śivā – **Śivā**
Anaṅgavallabhā- **Rati rūpā**
Sarvapatalā – **Sarvāruṇā**
Kulanāthā- **Kuleśvarī**
Āmnāya nāthā-
Sarvāmnāya nivasini-
Śṛṅgāra nāyikā – **Śṛṅgāra rasa sampūrṇā**

The aṅgopāṅga pratyaṅga devatas are seen as:-

Of Śrī Lalitā -
Bālā (aṅga) – **Bālā(965)**
*Annapūrṇeśvar***ī** (*upāṅga)* – **annadā(669)**
Aśvārūdā (pratyaṅga) – **a***ś***vārūdhādhiśtitā***ś***va koti kotibhirāvṛtā(67)**

Of Śrī Śyāmalā-
*Laghu Ś***y***āmalā (aṅga*) – **sarva loka vaśaṅkarī**(697)
*Vāgvādin***ī** (*upāṅga)* – **vāgvādinī** (350)
Nakuli (pratyaṅga) – **bhayāpahā()**

*Of Śrī Vārāh***ī** *-*
*Laghu Vārāh***ī** *(aṅga*) – **Mahārupā (965)**
*Svapna Vārāh***ī** (*upāṅga)* – S**vapantī ()**
*Tiraskariṇ***ī** *(pratyaṅga)* –**Tirodhānakarī ()**

The caturāyatana devtas are seen as:-
Gaṇeśa – **Kāmeśvara mukhāloka kalpita Śrī gaṇeśvarā(77)**
Sūrya – **Mitra rūpiṇi(565)** – Mitra also means sūrya
Śiva – **Śivā(53)**
Viṣṇu – **Nārāyaṇī(298)**

The five deities of Mahāyāga kramā are also found
Gaṇeśa– **kumāra gaṇa nāthāmbā(442)**
Bālā – **līla vinodini(966)**
Mātaṅgi – **geya cakra rathā rūdha mantrini parisevitā(69)**
Varāhi – **kiri cakra rathā rūdha daṇdanātha puraskṛtā(70)**
(In kalpa sūtra instead of Bālā karma we find *Parā* pūja in the above set of deities, we have the same name '**parā(366)**' in Sahasranāma)

The pañca pañcikā deities are also seen:-
Pañca lakṣmi – **rājya lakṣmi(689)**
Pañca kośa — **pañca kośantarasthitā(428) – kośa nātha(690)**
The individual devatas other than the central Śrī Vidyā are seen as: **parañjyoti(806), parā(366) niṣkalā(140) śambavī(122), prāna rūpiṇī(784)** and **mātṛkā varṇa rūpiṇī(577)**
Pañca kalpalatā – **bhaktimat kalpa latikā(353)**
Pañca kāmadhughā – **kāma dugh(795)**
Pañca rantā – **mukundā(838)** (this is a type of gem, one of the nine treasures of kubera)

The ṣaddarśana devtās are also seen:
Bauddha darśana – M**ahā buddih(223)**
Vaidīka darśana – **gayatrī/(420) savitrī(699)/ sarasvatī(704)/ dvija brnda niṣevtā(423)**
Saura darśana – **mārtaṇda bhairavāradhyā(785)**
Śaiva darśana – **śivāradhyā(406)**
Vaiṣnava darśana – **kāmalākṣa niṣevitā(558)**
Sakta darśana – **hrīmkārī(301)**

The āmnāya devatās are also visible as :-
Pūrvāmnāya unmodini – **pūrvaja(975)** (here pūrva is indicative of this āmnāyā)
Dakṣināmnāya bhogini – **bhogini(293)**
Pascimāmnāya kuñcikā – **kuṇdalini(110)** (kuñcikā means hunch backed with reference to the kuṇdalini who lies like a coiled serpent of three and half round)
Uttarāmnāya kālikā – **mahā kālī(751)**

The eight śiva murti consisting of five elements, sun, moon and witness as said in third avaraṇa is seen:

1. Bhava – Kṣiti - **Bhavānī**
2. **ś**arva- Jala - **śarvāṇī**
3. **īśā**na- Teja - **īśvarī**
4. Paśupati-Vayu - **Paśupāśa vimocanī**
5. Rudra-**ākāś**a - **Rudra rūpā**
6. Ugra- S**ū**rya -**Udaytbhānusahasrābhā**
7. Bh**ī**ma- Soma - **Bṛhatī**
8. Mahat- **ātma(yajamana)**-**Mahatī**

Similarly for the eight Kāmeshavara murti said in the seventh Avaraṇa is seen

1. Brahma- **Brahma rūpā**
2. Vi**ṣṇ**u- **Govinda rūpiṇī**
3. Rudra- **Rudra rūpā**
4. **īś**vara- **īśvarī**
5. Sad**āś**iva- **Sadāśivā**
6. **śrīk**a**ṇ**ta- **śrīkaṇtārdhaśarīriṇī**
7. Svacchandabhairava- **Bhairavī**
8. An**āś**rita **ś**iva- **Nirādhārā**

The *ṣadhadhva* pūja is seen in a single name – '**ṣadhadhavātīta rūpiṇi(991)**'

Varṇādhvā– **Varṇarūpiṇī(850)** , padādhvā –**vyomakeśī(942)**{ In Śaiva tantra vyomavyapi stava with 81 padā will represent the padādhvā}, mantrādhvā–**mantrasārā(846)**, tattvādhvā- **tattvamayī(907)**, kalādhvā – **kalāmālā(794)**, Bhuvanādhvā – **bhūmarūpā (666).**

The Sixty-four yogini pūja as in mahā yāgā are seen in names '**Mahā yāga kramārādhyā(230)'** and **'mahā catuṣṣaṣti yogini gaṇa sevitā(237)**'

Śarabheśvarā's Śaktis are seen as **duṣta dūrā (193) -** *Śūlini* and **Paramantra vibhedinī (812) -** *Pratyaṅgirā.*

The vanaduragā mantra in **Mahāvidyā (584)**

The *daśa mahā vidyā devatas* are also seen:

1. *dakṣina kali* – **Mahā grāsā (752)**
2. *tarā* – **kṣobhiṇi (466)**
3. *Sundarī* – **Śrīmattripura sundarī(997)**
4. *bhuvaneśvarī* – **bhuvaneśvarī(294)**
5. *Bhairavi* – **bhairavi(276)**
6. *Bagalā mukhi* – **pītavarṇā(507)** (Bagala devi is meditated as yellow in color, she is also called pītambara vidyā- The yellow science)
7. *chinnamastā* – **vajriṇi(944)** (the mantra says vajra vairocanīye – she is indra Śakti)
8. *dhūmāvati* – **vṛddhā(671)** (Oldest-before creation)
9. *mātaṅgi* – **mantriṇi nyasta rājya dhūh(786)**
10. *kāmalātmikā* – **mahā lakṣmi(210)**

(The dhūpa, dīpa and naivedyā are already indicated in the above sixty four upacārās)

The **kāmakalā dhyana** is in two names, one is the kāmakalā bīja "**ī (712)**", which is a name and another is **kāmakalārūpā (322)**.

The **fire sacrifice (havan)** done is seen as '**yajña rūpā (769)**' and bali at the end of the said sacrifice in '**bali priyā (677)**'

The **rendering of praises** to the adored deity is seen in **stotra priyā (927), nāma pārayana prītā (732), sāma gāna priyā (909).**

The **Suvasini pūja** is seen as '**suvasinyarcana prītā (971)**'.

The young maiden (kanyā) pūjā is to be done invoking respective deities of the age as per purānas. They are:-

<u>Age of Kanya</u>	<u>Devi</u>
1. One	**Sandhyā** (422)
2. Two	**Sarsavatī** (704)
3. Three	**trimūrti** (628)
4. Four	*Kālilā* = **Mahā kalī**(751)
5. Five	**Subhagā** (761)
6. Six	**umā** (633)
7. Seven	**Caṇdikā**(755)/ **Mālinī**(455)
8. Eight	**Śāmbhavī** (122)/*kubjikā*=**kuṇdalinī(110)**
9. Nine	**Durgā**(190)
10. Ten	*aparājitā=* **aśvarūda+sevitā**(67)
11. Eleven	*rudrāṇī=* **rudra rūpā** (269)

12. Twelve **bhairavī** (276)
13. Thirteen **mahā lakṣmiḥ** (210)

The **samāyika pūja** is seen as '**vīra ghoṣti priyā (898)**'.

The tarpana to guru was told earlier, now **ātma tarpanam** in the **tattva śodhana** is seen as '**ātma vidyā(583)**' – This is the paramjoti kośamba of eight syllables as revealed by Śrī Bhāskararāya. The tarpana to all deities will be seen in '**rahastarpana tarpitā(382)**'

The tattva śodhana as per paramānanda tantra will speak about of trimūrtis, three states with the breaks three knots in the path of kuṇdalini as the cleansing of the three malās, (*satvātmaka brahma granthi vidalana pravīnāya viśva vaiśvananarātma sthūla sarīrāya vāni vallabha sahitāaya viśva puruṣātmane* and likewise for the rest) so '**brahma granthi vibhedini(100), viśva rūpā(256), jāgarini(257)** for the first**; Viṣṇu granthi vibhedini(102), svapanti(258) taijasātmikā(259)** for the second**; Rudra granthi vibhedini(104), suptā(260), prājñātmikā(261)**' will point to the ānava, mayika and karmika mala śodhana. '**nirmalā(135), turyā(262), sarvāvasthā vivarjitā(263)**' will show us the state reached by sarva tattva shodhana. The purṇa patra will be in '**Sahasrārāmbujārūdhā' (105)** and **'sudha sārābhi varśini (106)'**

The **puja samarpana and kṣamā prārthana** is seen as **'dayā mūrtiḥ (581)' and avyāja karuṇā mūrti' (992)**

The **Śanti stotra** is seen as **'samasta bhakta sukhadā' (502).**

These thoughts on the identity of the saparyā and Sahasranāma affirm the saying of Śrī Lalitā Devi in the phala sruti that, even though one may not do to the japa of pañcadaśi or perform the Saparyā ritual, the chanting of this sahasranāma is essential, since we find that this includes the elements and aspects of saparyā and also the mantra śastrā.

Another captivating thought on the most popular guru vandana slokā '***srīnāthādi guru trayam***…' is shared

1. *Srīnāthādi guru trayam*: The sva guru, parama guru and parameṣti guru- The above decoding points at names – **Guru mūrtiḥ (603), trivarga nilayā(873)**
2. *gaṇapatim* – The Mahā gaṇapati – His emergence from the glance of Lalitāmbika to Kāmeśvara is said in the name '**kāmeśvara mukhāloka kalpita srī gaṇeśvarā(77)**'
3. *pīta trayam* – The kāmagiri, purṇa giri and jālandhara – from the above text in eight avaraṇa's place we find names – **kāmapūjitā(375), pūrnā(292), jālandharasthitā(378)**
4. *bhairavam* – The terrific deity- we find a name **mahā bhairava pūjitā(231)**
5. *siddhaugham* – The group of siddhas – we find a name – **siddheśvaraī(471)**
6. *Vatukatrayam:* The deities kumāra, brahma and citrā are the vatukas said, we find two of them- kumāra in '**guhāmbā (706)**' and Brahma (virinci) in '**Brahmānī (674)'.** Thus the third is to be inferred.
7. *Padayugam :* The feet of Lalitāmbikā and kāmeśvarā is 'P**ada dvaya prabhājāla parākṛta saroruhā(45)'**
8. *dūtīkramam :* The ten dūtees are representing the five elements and their experience – The first is unnamed since it is space , next 'mahā' points to the vayu, 'divya' points to the fire , 'śaṅkha' will point

to water and 'padma' to earth. Thus the names ;**pañca bhūteśi(949) and pañca saṅkhyopacārinī(950)**' will show these deities

9. *maṇdalam :* The three spheres of existence as seen from above ' **vahni maṇdala vāsini(654), bhanu maṇdala madhyasthā(275)** and **candra maṇdala madhyagā(240)**'
10. *vīrāndvyaṣta :* The ten accomplished aspirants – seen in the name '**vīra**' (899) and '**vīrārādhyā(777)**'
11. *catuṣaka ṣaṣti:* The sixty four siddhas representing the sixty four study routes seen in the names – '**catuṣṣaṣti kalā mayī(236)** and **siddha mātā(473)**'
12. *navakām :* The nine gestures in the ritual (mudras) – the tenth also is included in the name ' **daśa mudrā samāradhyā(977)**'
13. *vīrāvali pañcakām :* The five modes of creation, sustenance, annihilation, concealment and grace seen in names '**pañcakṛtya parāyanā(274)**' and '**pañcabrahama svarūpiṇi(250)'**
14. *Śrīman mālini:* The mālini , an order of the fifty one alphabets in a different manner, starting from 'na ending with 'pha' is seen straight away in the name '**mālinī(455)**'
15. *mantrarāja :* The anuṣtub mantra of Nrsimha is called Mantra Rāja –We find (ugram vīram) **Vīrā(899), (**Mahā Viṣṇum) **Viṣṇu rūpiṇi(893), (**Jvalantam) **tejovatī(452), (**Sarvato mukham) **sarvato mukhi(532), (**bhadram) **Bhadramūrtiḥ(116), (**mṛtu mṛtum**) mṛtyudāru kutārikā(749)** Also it will mean '**mahāvidyā(584)**'; and hence the most secret mantra of sixteen syllables which is seen as '**śrī ṣodaśākṣarī vidyā(587)**'

Vande guruor maṇdalam: This I bow to this congregation of the preceptors of this vidyā is seen in '**guru maṇdala rūpiṇī(713)**'

Interestingly we can see the list of upāsakās of the said ritual in the sahasranāma :-

The Śrī Vidyā mantra is classified on the basis of the starting alphabet, hence the following are called Kādi vidyā upāsakās are:-

1. **Kāma sevitā(586)** – Worshipped by Lord Manmatha
2. **Manu vidyā(238)** – Worshipped by Lord Manu, prūpagator of the mankind
3. **Tāpasārādhyā(359)/ śiṣitapūjitā(412)**–Worshipped by the sages (esp. agastyā, durvāsā)
4. **Sanakādi samārādhyā(726)** – Worshipped by four Sanakādi sages
5. **Hari brahmendra sevitā(297)** – Worshipped by Lord Viṣṇu, Lord Brahma and Indra
6. **Budhārcitā(825)** = Worshipped by Lord Budha (Planet Mercury)
7. **Mahā Bhairava pūjitā(231)** – Worshipped by Lord Bhairavā

Hādi vidyā upāsakās are:-

8. **Lopamudrārcitā(647)** – Worshipped by Śrī Devi Lopamudra, wife of Sage Agastya
9. **Rājarājārcitā(305)** – Worshipped by Lord Kubera, another name for him is rājarāja

10. **Śivāradhyā(406)** – Worshipped by Lord Śiva
11. **Kāmalākṣa niṣevitā(558)** – Worshipped by Lord Viṣṇu
12. **Mārtaṇda bhairavārādhyā(785)** – Worshipped by Lord Sūrya (sun)

Sādi vidyā upasakās are:-

13. **Candra vidyā(239)** – Worshipped by Lord Candra (Moon)
14. **Nandi vidyā(733)** – Worshipped by Lord Nandi ,

The following upāsakā's mantras are not known widely:-

15. **Gandharva sevitā(636)** – Worshipped by gandharvās, though this indicates of all gandharvās, we can also infer their King Lord Vishvāvasu and also to the pair hāhā hūhū.
16. **Pulomajārcitā(545)** – Worshipped by wife of Indra, Saci Devi
17. **Rambhādi vanditā (741)** – Worshipped by celestial dancers at Indra's court.
18. **āradārādhyā(123)** – Worshipped by wife of Brahma, Sarasvati Devi
19. **Kṣetrapāla samarcitā(345)** – Worshipped by Lord Kṣetra pāla (protector of divine places)

The following references of worship are generic in nature:-

20. **Dvija bṛnda niṣevitā(423)** – Worshipped by people who are twice-born (this is indicative of having a thirst for self knowledge)
21. **Guhakāradhyā(720)** – Worshipped by the secret worshippers
22. **Vīrārādhyā(777)** - Worshipped by skilled sadhakās
23. **Dhīra samarcitā(917)** – Worshipped by bold sadhakās
24. **Ā bāla gopa vidhitā(994)** – Worshipped by the young cattle herder (allusion to Lord Kṛṣṇa)

Another way of looking at this list is from tantra view point, wherein tweleve upasakas have been identified as the practitioner of this vidya.

1. **Kāma sevitā(586)** – Worshipped by Lord Manmatha
2. **Manu vidyā(238)** – Worshipped by Lord Manu, propagator of the mankind
3. **Tāpasārādhyā(359) / Sanakādi samārādhyā(726)**–Worshipped by the sages viz. agastya, durvāsa, four Sanakādi sages
4. **Hari brahmendra sevitā(297)** – Worshipped by Lord Viṣṇu, Lord Brahma and Indra
5. **Mahā Bhairava pūjitā(231)** – Worshipped by Lord Bhairavaa (Śiva)
6. **Lopamudrārcitā(647)** – Worshipped by Sri Devi Lopamudrā, wife of Sage Agastya
7. **Rāja rājārcitā(305)** – Worshipped by Lord Kubera, (also called as rājarāja)
8. Ś**ivārādhyā(406)** – Worshipped by Lord Śiva
9. **Kamalākṣā niṣevitā(558)** – Worshipped by Lord Viṣṇu
10. **Mārtānda bhairavārādhyā(785)** – Worshipped by Lord Surya (sun)
11. **Candra vidyā(239)** – Worshipped by Lord Candra (Moon)
12. **Nandi vidyā(733)** – Worshipped by Lord Nandi

The following upāsakā's mantras are not known widely, amazingly they are also twelve:-

1. **Budhārcitā(825)** = Worshipped by Lord Budha (Planet Mercury)
2. **Gandharva sevitā(636)** – Worshipped by gandharvās, though this indicates of all gandharvās, we can also infer their King Lord Visvāvasu and also to the pair hāhā hūhū.
3. **Pulomajārcitā(545)** – Worshipped by wife of Indra, Saci Devi
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6. **Kṣetrapāla samarcitā(345)** – Worshipped by Lord Kṣetra pāla (protector of divine places)
7. Ś**iṣitapūjitā(412)-** Worshipped by people who follow all rules meticulously.
8. **Dvija bṛnda niṣevitā(423)** – Worshipped by people who are twice-born (this is indicative of having a thirst for self-knowledge)
9. **Guhakārādhyā(720)** – Worshipped by the secret worshippers
10. **Vīrārādhyā(777)** - Worshipped by skilled sadhakās
11. **Dhīra samarcitā(917)** – Worshipped by bold sadhakās
12. **ā bāla gopa vidhitā(994)** – Worshipped by the young cattle herder (allusion to Lord Kṛṣṇa)

In Lalitā trishatI also there are references to the upāsakas

1. **Kandarpa vidyā** (LT-12)- Worshipped by Manmatha
2. **Ekavīrādi samsevyā**- Worshipped by Heroes
3. **LalāTanayanārcitā** (LT-68) – Worshipped by Bhairava
4. **harārādhyā** (LT-105)- Worshipped by Śiva
5. **Lakṣmanāgraja pūjitā** – Worshipped by Rāma (Viṣṇu)
6. **Hala dṛt pūjitā** – Worshipped by Balarāma (Viṣṇu)
7. **Hari brahmendra sevitā**- Worshipped by Viṣṇu, Brahma & Indra
8. **HayārūdhāsevitāNghri**- Worshipped by Devi AshvārUdhā
9. **Haridashvādi vanditā** (LT-106)- Worshipped by Indra
10. **Hādi vidyā** (LT-119)- Worshipped by Lopamudra, wife of agastya
11. **sanakāi muni dhyeyā** (LT230) Worshipped by sanakadi sages
12. **Hayamedha samarcitā** (LT108) Worshipped by (Horse) sacrifice



f. Mantra yoga vaibhavam

This is called as Rahasya nama sahasra because of many reasons (1) This is to be kept as a secret (2) It was sung by vaśinyādi vāgdevatas who are known as rahasya yogini (3) This has further meanings than in a regular dictionary, not visible on a simple glance (4) This has rahasyārtha of six fold meanings – viz kaulika, nigarbha, rahasya, sampradāya, Mahat and vācya. Śrī Bhāskararāya has indicated and decoded many mantras that are found hidden in this sahasranāma. He also says that he has unveiled a few and that there are many on these lines to be uncovered. Let us see some of mantra constructions unearthed by him

The very first three names start with secret bīja which makes fifteen syllabled pañcadaśi to secret ṣodaśi- sixteen syllabled mantra. All these names begin with 'Śrī' and 'ma' hence we can infer the ṣodaśākṣara = 'śrīm' from the above. In **addition**, first name directrly refers to tenth nityā mantra, second nama will show the māyā bīja and the third nama will point directly to "Pañca Simhāsana" mantras

Śrī Mātā / Mātā: Mātā refers to the mantra of the tenth nitya –the nitya nitya. Ha Sa Ka La Ra daim Ha Sa Ka LaRa dīM Ha Sa Ka La Ra dauh.

Śrī Mahārājñī: This can be written as śrīm+ aha. Again the secret sixteenth kala and a-ha is representative of all letters from A to ha (La in identical to la and kṣa is a combination of ka and ṣa). Considering consonants from third syllabler- h, r and vowel in final syllable ī with the 'm' in the first we find māyā bīja 'hrīm'.

Śrī Matsimhāsaneśvarī: This refers to the set of five simhasana mantras viz., purva dakṣina, pascima, uttara and ūrdhva as said in Gyānārṇava tantra.

rāgasvarūpa pāśādyā': This is split as 'ra'+ 'aga' + 'svarūpa'. 'Aga' means mountain which is immovable; hence 'sthānu'- fixed which also refers to śiva , hence his seed letter 'h'. 'svarūpa' is inherent bliss of Śrī Lalitā which is denoted by kāmakalā bīja 'ī'. Merging the above gets the pasa (noose) mantra 'hrīm'

'**krodhākārāṅkuśojjvalā'**- This is split as 'kro'+ 'adha'+ 'kāra'+ 'aṅkuśa'. The word 'aṅkuśa' denotes anusvara 'm' which is to be kept 'adha' after 'kro'. Hence the aṅkuśa mantra 'krom' is decoded.

'**Manorūpekṣukodandā'-** The word 'mana' is decoded as 'tha' from the dictionary, kodaṇda means anusvara 'm'. So the mantra of the sugarcane bow is decoded as 'tham'

He decoded the pañcadaśi mantra from **'padmāsanā bhagavatī padmanābhasahodarī'** to **'Sahasrākṣi'.** Padmāsana refers to brahma and hence his letter ka- 'kam brahma' says Vedas. Bhaga refers to the female genital which is in the form of a triangle and hence the Sanskrit letter in that form - 'E'. Bhagavatī has the third letter 'ī' hidden at the end. Padmanābha- sa: one who is born with Padmanābha-Śrī Viṣṇu- In Vamana avatar he

is born to Aditi and hence is the younger brother of Indra. So the Indra bīja is –'La'. Hodarī is split as h+uda+rī, uda means a bindu or anusvara 'm' combining we get māyā bīja 'hrīm'

'**unmeṣa nimiṣotapnna vipanna bhuvanāvaliḥ**'- bhuvana refers to bhuvaneśvari bījam –hrīm, āvali means line up, so a line up of the bhuvaneśvari bījam i.e. two hrīm's

Sahasrākṣi- the seen world hence earth element's seed letter is 'la'

'Sahasra' is split as 'sa' + 'ha sa' -which means with 'ha' and 'sa'.

Thus we find the second and third parts (kūtas) of pañcadaśi mantra is decoded, Śrī Bhāskararāya says that this combination of these syllables have to be revealed by Śrī Guru.

Bhairavī: Śrī Bhāskararāya says this also may refer to MahāVidyā-Tripura bhairavi whose mantra is similar to eighth cakreśvari (tripurāmbā) mantra without 'r' in middle part (kūta). This is decoded as hsraim hsklīm hsrauH

On Śrī Bhāskararāya's assurance that there are other places wherein mantras are hidden, an attempt is made to unearth few mantras in a similar manner

'**sakalāgamasandohaśuktisamputa mautikā'**: The letters 'sa', 'ka' and 'la' are taken as such(In the pañcadaśi mantra uddara sloka 'kāmo yoni..' in both tripuropaniṣat and devivyupaniṣat these letters of third kūta is taken as such from the verse, hence this inference). āgama sandoha śukti which means āgama collection compared to oyster. In Lalitā Triśati we find a name 'hrīmkāra suktikāmuktāmaṇi' the pearl in oyster called 'hrīm'. Here devi is compared to pearl and oyster to māyā bīja 'hrīm'. So Oyster above can be equated to 'hrīm'. Samputa means enclosed with 'mautikā' that means pearl- since pearl is the gem of candra (moon) and Śrī Lakṣmi devi is his sister (both were born from the ocean of milk, while it was churned) we can infer mautika as seed letter of Mahālakṣmi 'śrīm'. So constructing this mantra as said above reveals fifth devi of first pañca pañcika – Sarvasāmrājya lakṣmi mantra '**śrīm sa ka la hrīm śrīm**'

śruti sīmanta sindūrī kṛta pādābja dhūlikā: śruti refers to number four since Vedas are four in number The fourth vowel being 'ī' is inferred here. sīmanta means the end,hence last letter in Sanskrit alphabet is 'ha' (La in identical to la and kṣa is a combination of ka and ṣa). sindūrī means red; Basic Element which is red in colour is fire, hence its seed letter (bīja) 'r'. pādābja dhūlika means speck of sand from lotus like feet, This reminds us of anusvara 'm'. krta means put together , above letters put together gives us māyā bīja '**hrīm**'

vāmanayanā: vāma means left and beauty and nayana is eye and path , therefore this refers to the left eye, the mātṛkā nyāsā places the 'ī' in the left eye. Hence we find kāmakalā akṣara hidden in this name. Consider the other combinations -the left path, beautiful path and the beautiful eye.

śāntā: This name can be split as 'śa' + 'anta', which can be translated as that letter at which is in the end of letter 'śa', this is 'va',which is amṛta bīja. So this name refers to eternal nature in form of amṛta bīja 'vam'

kāntā: īn the similar lines of the above 'ka'+ 'anta', which refers to that letter at whose end is 'ka' , this is the last of vowel 'ah' the visarga. The visarga is this created world, which comes out of the tatvas. On a reverse that which is at end of 'ka', is '**kha**' which is seed letter of śarabha and is also indicative of Brahman

rājñī: This may refer to bīja '**krīm**' indicating first of Daśamahāvidyā - ādyādakṣina, her mantra is also called Vidyā rāgnī.

Rasajñā: This will straighly show bīja '**krīm**' as seen in all Tantric lexicons, indicating first of Daśamahāvidyā - ādyādakṣina.

Straight mantras are seen in '**klīmkārī', 'hrīmkārī**'. **Klīmkārī** can also point to **krīmkārī** as 'la' and 'ra' are interchangeable per Tantra ś**ā**stra, indicative of first Daśamahāvidyā - ādyādakṣina.

'**tāpatrayāgnisamtapta samāhlādanacandrikā':** 'tāpa' and 'traya' refers to third consonant in the 'ta' series, which is 'da'. 'Agni' is fire seed sound 'r'. 'Samāhlāda' is experience of bliss continually which is expressed by letter 'ī' and 'candrika' denotes anusvara 'm'. Combining all the above we get bīja for second mudra 'drīm' which is shown to tripuresi cakreśvari, in second avaraṇa, seeking her permission for Passover of this charka.

'Bhakta hārda tamobheda bhanumat bhanusantatiḥ': 'bhakta hārda' is anhata cakra – heart cakra– ruler being rakiṇi devi represents letter 'r'. 'Tamo' is darkness indicative of ignorance; 'bheda' is the destroyer of that darkness or ignorance which is light or knowledge. The kāmakalā tatva which represents this knowledge is letter'ī'. 'bhānu' means sūrya and the representative letter is 'h'; the final visarga ':' is also taken to find most secret bīja 'hrī:' of kurukulla devi, who is bali devata of sixteen nityas. She is also called 'Mātā' in bhavanopaniṣat. 'Mātā' can mean immeasurable or kindness without any reason or protector like a mother. So we can infer that this Devi with immeasurable kindness is protector of sadhaka, leading him on this ŚrīVidyā sādhana path without going astray.

Let us decode the first kūta of pañcadaśi from '**ābrahma kīta janani ……nigamā**'

<u>ābrahmakīta</u> is this whole universe that is Brahman and hence 'Ka' since Veda says 'Kam brahma'. <u>Janani</u> is female genital organ which is cause of birth and triangle in shape. The Sanskrit alphabet in that shape is 'E'. <u>Varṇāśrama</u>: Varṇa means both vowel and āśrama. Āśrama donotes stages in life – brahmacāri, grhasta, vānaprastha and sanyāsi- and hence number four. So fourth vowel 'ī'is elucidated. <u>Vidāyini</u> means giving of boons i.e. the material benefits - earthly comforts, hence letter of earth element 'La'. <u>Nija</u> is true nature of our deity Śrī Lalitā denoted by the Kāmakalā letter "ī". <u>ājñā</u> refers to mid eyebrow carka and the ruler there hākini, so the letter 'h'. <u>Rūpa</u> means form which is the property of third basic element- fire and hence letter 'r'. <u>nigama</u> refers to the anusvara 'm' putting them together we find the māyā bīja 'hrīm' Thus we find the first kūta of pañcadaśi is decoded .

Similarly '**Vidhātrī Vedajananī Viṣṇumāyā**' also holds the first kūta of Pañcadaśi. Vidhātri is the feminine form of vidhata – Brahma. His seed letter is 'ka'. Janani refers to female genital organ and letter 'E' (see above). Veda refers to the kāmakalā akṣara 'ī' (also said above). Viṣṇu is the all-pervasive consciousness in the whole universe – here we can take the earth element in particular – seed letter is 'la'. Māyā refers to the buvaneśvari bīja 'hrīm'. Thus we find the decoding of first kūta of pañcadaśi.

Another instance is '**Śrīmadvāgbhavakūtaika svarūpamukhapaṅkajā**'. Śrī-mad-vāgbhavakūta is the mantra explained in next few words. 'E-ka-svarūpa-mukha-paṅkajā': Reverse first two syllables to get 'ka' and 'E'. svarūpā is indicative of sva-svarūpra praised in kāmakalā dhyānā, this is decoded as 'ī'. Mukha refers to varaha avatar and earth that was raised by him, which is 'la'. Paṅkaja is lotus. As seen in Triśati 'hrīmkārakamlendirā'- Lakṣmi Devi seated on lotus of 'hrīm'. Here 'hrīm' is equated to lotus and replacing this in the above we feel vāgbhava kutā 'Ka E ī la hrīm'in second half of this name.

Kaṇthadha kati paryanta Madhya kūta svarūpiṇī: The middle Kāmarāja kūta in from below neck up to waist. Kaṇtha denotes viśuddhi cakra where sixteen vowels are placed in its petals- 'a' denotes śiva, 'ā' śakti, 'i' is iccha śakti, 'ī' is īkṣana śakti- refer parā trimśikā for further readings. The splendor of śiva's expansion is called śakti tattva. Letters 'ha' and 'sa' represents śiva and śakti respectively. 'adha' means below, which is anahata cakra ,consonants from 'ka' to 'Tha' are placed in twelve petals. Take 'ka' from this. 'paryanta' will again point to 'ha', which is last alphabet (la is identical to La and kṣa is a combination letter). 'kati' will show us deity 'lākini' of maṇipūraka cakra., hence letter 'la'. 'Svarūpiṇi 'will mean 'in that form'. Lalitā Triśati has a single syllable name 'hrīm', Connecting all these we find middle Madhya kūta 'Ha sa ka ha la hrīm'hidden in this name.

śaktikūtaikatāpanna katyadhobhāga dhārinī': śakti kūta is said to have onceness with place below waist. Waist as above will show us maṇipuraka cakra and its deity 'lākini'- leading us to letter 'la'. Below this are svādhiṣtāna and mulādhāra cakra, whose ruling deities are 'kākini' and 'sākini'. Taking a reverse of first syllables in each name will be 'sa-ka-la'. 'dhāriṇī' means one who wears. Lalitā Triśati says 'hrīm vibhūṣanā'- one who wears 'hrīm'. Connecting all this, third kūta 'Sa Ka la hrīm' is elucidated from this name.

Another instance is **mūlādhāraika nilayā brahma granthi vibhedini**- mūlādhāra – place of element earth (pṛthvi tattva) hence 'La'; 'E' and ka'can be taken as such and reversed to get 'Ka' and 'E'; brahma- nilayā- denotes kāmakalā bijā 'ī';granthi vibheda is by a powerful energy to break the know , this can be envisaged as bhuvaneśvari –'hrīm' . We find a coded revelation of the vāgbhava kūta – Ka E ī la hrīm in these two names.

Maṇipūrakāntaruditā viṣṇu granthi vibhedinī- Maṇipūra-the solar plexus – navel cakra, it's presiding deity is 'lākini' hence the bījā'La'; Viṣṇu – The all-pervasive consciousness of this universe will show us the śiva śakti svarūpa prapañca indicating- 'Ha' as śiva and 'Sa' as śakti; uditā– rising forth, this universe arose forth from

spanda of śakti tattva indicated by 'Ka'; 'anta' inside this universe is śiva tattva indicated by 'Ha'. Granthi vibheda is by a powerful energy which can be envisaged as bhuvaneśvari – 'hrīm'. Thus we find the second kūta 'Ha sa ka ha la hrīm'

ājñācakrāntarālasthā rudra granthi vibhedinī- rudra per tantric dictionary is 'ka'; ājñā antarālasthā-ājñā- mid eyebrow cakra and its presiding deity 'hākini', hence letter 'Ha'-antarālasthā situated in between 'Ha' and 'ṣa' is 'Sa'; Cakra per tantric dictionary is 'La'; and Granthi vibheda as seen above, is by a powerful energy which is bhuvaneśvari – 'hrīm'. Thus we find the third kūta 'Sa Ka la hrīm'

It is wonderful to see that all the Granthi vibheda envisaged as bhuvaneśvari – 'hrīm', the first part of the all the names denoting 'La'- pṛthvi tattva, which is the concrete form of the sakti in experience.



g. Nirvikalpa yoga vaibhavam-(Vicitra dvandva yoga vaibhavam)

Of late while chanting Lalitā sahasranāma it was noticed that there were apparent contradicting names placed in different textual settings. Śrī Devi is primordial cause and is totally inherent in this manifested universe, which is termed as her play, by this she is described as limited and also above these limitations in this stotra. The name tripura sundari itself is an example, wherein we can take the meaning as inherent in tripurās – three states of waking, dreaming and deep sleep and also above these states as awakened consciousness. In commentary on name 'nirvikalpā', we find that Devi's nature is all encompassing; with nothing existing outside HER, we can conclude that all apparent diversities are her aspects and not contradictory. An attempt to bring about these contradictory names to a common platform is tried here.

The set of names of this apparent diversity in unity is as below

1. **Varadā** and **avaradā**: Giving boons to devotees and Punishing the wicked, thus these two names will compliment each other and on a whole encompass the whole world which is made pf both devotees / good and wicked people. 'vara' means highest , will show us the highest experience of blissful state, is 'given' by Devi. Now 'a'vara will show us mundane comfort in this world, which is requested by some aspirants, Devi readily bestows that too. Hence a new angle of Devi bestowing the blissful experience (mokṣa) and worldly comforts (bhoga) is seen in these names. The true nature of Devi is to bestow the needs of aspirants as they request, Only when we totally surrender offering all our actions, SHE takes care of all actions, leaving us with no stains (mala)
2. **Nityatṛptā** and **anityatṛptā**: The aspect of contentment is said as ever happy, since Devi is avāpta kāmā- who's all desires are fulfilled. Second name can be split as anitya and tṛptā –meaning happy with; anitya – not eternal (upacārās) services by devotees. Thus we can see caring nature of Devi to reach lower levels for accepting services offered and for blessing HER devotees, finally shower grace to bestow them HER identity of eternal contentment.
3. **Kāntā** and **akāntā**: The first name means she is wife of Lord Śiva, in second name 'a' will not negate, but will point to, as not of the same gender, which will mean masculine. This will now show us her spouse, Lord Śiva. We also find that these two names are identical to kaulopaniṣat verse 'dharma eva adharamaḥ', Śrī Bhāskararāya explains in similar terms on the prefix 'a' as pointing to masculine gender. Thus we again see that these names together will compliment each other showing us Śiva Śakti.
4. **Mūrthā** and **amūrthā:** Devi is both , with form and formless. Thus we find that whole creation is filled with Devi by these names

5. **Kularūpiṇi** and **akulā:** The inner centers of energy which are called cakrās, named from mūladhāra to ājñā is termed as 'kula'.'A'kulā will mean not belonging to these centers, which is sahasrārā at the crown, wherein Śiva is residing. Thus, these names show us that Devi is energy in these centers and also energy in those centers not belonging to the body , but outside it as Śiva. Thus will mean Divine couple in these names.
6. **Yoni nilayā** and **ayoniḥ:** These names mean that Devi is the source of all creation. Next name points that she has no source to spring forth from, which is showing us a pre-creation aspect. Thus on a whole the whole eternity from pre-creation to the existing universe are covered by these names. Another way of looking at this is first name can be said as representing the female form of Devi, while 'a' yoni can be interpreted as without yoni, hence will point 'liṅga' which is masculine aspect. Hence these names will point to Divine couple in totality.
7. **Triguṇātmikā** and **nistraiguṇyā:** The three guṇās are satva (purity), Rājas (activity) and tamas (inertia), which are involved in the creative play by Devi. Also being above creation, SHE is described as without these three guṇās. Thus new find that these names compliment each other and give us a total picture of the pre and existing creation as seen in the above names too.
8. **Guṇa nidhiḥ** and **guṇātītā:** This is an extension of above. SHE is a treasure house of all guṇās, during creation. SHE is described as above three guṇās in her pre-creation aspect. Thus a holistic view of total pre and post creation is viewed in these names; this is continued from the above ideas.
9. **Vedavedyā** and **vedyavarjitā:** Known by Vedas, which are apauruṣeyā – not created by humans, only ṛṣi 'saw' (was revealed to) them. Thus being a Divine creation, Vedas show us the route to realize Absolute. The second name will complement the first, meaning that there are no routes to know her, will point to rest of multitude paths, which propound realization. Thus Vedic methodology of realization is indeed Śrī Vidyā path is established by these names.
10. **Matiḥ** and **amatiḥ:** Mati means supreme intellect, eternal knowledge for five acts of creation, sustenance, dissolution, concealment of true nature and grace to reveal true nature, is also called sarvajñatā. As seen in above, 'a' is not negation here but means the other, which is worldly knowledge, like general laws in science, society. Thus these two names on a whole point to the totality of all that is known and its beyond too.
11. **Cit Śakti** and **Jada Śakti:** 'Cit' is that movement of awareness / conscious leading to an experiential field of operation. 'Jada' will point to inertia and a witness like field of operation. Scientifically, former name can be translated as kinetic energy while latter as potential energy. Since both energies exist simultaneously in an object, only transforms from one form to the other, SHE is called as both energy forms.
12. **Cetanārūpa** and **Jadātmikā:** This is a further understanding of the above names.

13. **Mohinī** and M**ohanāśinī:** Devi entices the entire creation for its maintenance, Devi Māhātmyā says- 'jñānināmapi cetāmsi' and 'balātākṛṣya mohāya'- I will delude even wise-realized sages. Meditating HER form is the cure is implied in second name. Thus we find both names complement each other in this aspect of binding in this continuous cycle of births and release from cycle of deaths.
14. **Prasiddhā** and **goptrī:** Devi is this manifested universe, inherent in it, and is experienced by all living beings as existence. We are all aware of our existence, nobody needs to remind of tell us this. This aspect is meant in the first name. The second name shows us that this aspect is 'hidden' in all living beings. This nature of Devi / Divine is not widely recognized is in the second name. Also pre-creative aspect is hidden is a corollary from this name. On a whole the pre to existing creation is seen in these names.
15. **Vyāpinī** and **sūkṣmarūpiṇī:** This is a continuation for the above names, as being whole universe and the minute aspects in this universe.
16. **Jananī** and **samhāriṇī:** Since matter is neither created nor destroyed, changes form one to another. Cessation of a form is called annihilation and emergence of another form is called creation, these names point to the same aspect only.
17. **Viśvasākṣiṇī a**nd **Sākṣivarjitā:** Devi being inherent in all creation is called 'witness to all'. In her Pre-creation aspect there is nobody to witness her existence is said in second name, on a whole Pre to existing creation aspect is seen in these names.
18. **Viśvarūpā** and **Viśvādhikā:** This is continuing from above names, as created universe is filled with Divine, the first name is clear. The second names points to a pre-creative aspect. Thus these two names show us a total picture from pre to existing creation.
19. **Ekākinī** and **bahurūpā/ anekātmikā**: This also continues the said idea of Unity and Diversity seen above, Veda also says 'ekaivāham bahusyām prajāyayeti'.
20. **Prakatākṛtih** and **adṛśyā/dṛśyrahitā :** This is also continuing from above names, first name means ' one who is seen openly, without any curtain'. This universe which a creation of Divine is filled with Divine is meant here. This awareness is 'hidden' in common man, who fails to recognize this subtle identity is said in second pair. This can also show us pre creative aspect which is not 'seen'. Thus a wholesome nature of Devi from pre to existing creation is seen in these names.
21. **Vṛddhā** and **vayovasthā vivarjitā:** Diametrically opposite meanings are seen in these names as 'Old woman' and 'devoid of old age'. Devi's existence from pre creation or start of time is definitely 'old'. Vṛddhā per katapayādi code will point to ninety four, which is the total of all kalā in viśeṣārghya abhimantraṇa, consisting of 10 agni +12 sūrya+16 soma+10 brahma +10 viṣṇu+10 rudra+4 īśvara+16 sadāśiva+5 veda ṛk+1 mūla mantra= 94 kalā. These represent entire creation and this universe. Hence creating them will imply existence before them, thus she can be called 'old'. However she is ever new,

in every minute of time passage is 'young' described as devoid of old age. Thus these names point to eternal nature of Devi.

22. **Sukhārādhyā** and **durārādhyā :** The upāsanā of Śrī Vidyā requires no rigorous torture of body and mind like fasting, etc. It recommends usage of those things which are available, in this world and causes bondage, to overcome these bonds with this world. For full utility of this idea in practical usage, a sharp inspired intellect is needed. For them this way is called soft and pleasurable, for those who venture without an inspired mind – intellect this way is very difficult and dangerous.
23. **śobhanāsulabhākṛtiḥ** and **durlabhā:** As seen above , this path is leading to ultimate bliss for an real serious and committed aspirant, who by the grace of Master will have his intellect inspired, is soft and easily attainable, but not available to those whose intellect is clouded by doubts,w ithout any clear knowledge and clinging to irrational beliefs.
24. **vajreśvarī** and **nalinī:** Vajra is diamond and nalini is the lotus, hardest and softest things. Seeing as a link from above names, this raja yoga is hard for the un-initiated and soft for the devoted, initiated aspirant.

The following are single names which comprise of diversity in it:

1. **Savyāpasavya margasthā:** savya means clockwise and apasavya means anti-clock wise. In saparyā we find pūja being conducted in a clockwise direction in certain places and in anti-clockwise direction in certain places. Moving in this fashion we reach bindu cakra to worship Mahā tripurasundari. Though this name describes different aspects of saparyā in a single note, truly this name points to Śrī Vidyā sādhana.
2. **Kṣarākṣarātmikā:** Kṣara means perishable, akṣara means non-perishable. These are apparent diversities seen in this name. This universe which is an expression of Divine, we find all matter seems to perish; new matter seems to develop; in truth matter can neither be destroyed nor be created. In this light this name as a whole shows us entire creation in its totality.
3. **Dakṣiṇādakṣiṇārādhyā:** dakṣiṇa means 'right' and adakṣiṇa means 'left'; ārādhyā means methods of worship. There are different paths according to the temperaments of aspirants which are to be selected by Śrī Guru, who is the physical form taken by Devi. Worship of deity and experiencing Divine in totality is intent in this path, not methodology. Dakṣiṇa will also mean skill, so a dakṣiṇa will mean unskilled, ārādhana by both Unskilled or skilled aspirants on their faith of this sampradaya and Guru will lead us to HER.
4. **Parāparā:** Parā means highest, aparā means lowest. Devi being inherent totally in this creation is found from the highest level of consciousness to the lowest level.
5. **Dharmādharma vivarjitā:** Dharma means one's own nature/habit, so 'a'dharma will point to imposed–created nature/habit. As seen in the above, being all pervading no specific nature can be attributed to HER, the other way of saying this is both opposite natures are in HER.

6. **Bhāvābhāva vivarjitā:** Bhāva means mental constructions/ temperaments of humans with stable or unstable mind. 'a'-bhāva will mean devoid of these mental constructions, which is the state of a fully realized siddha. Since these two are in this realm of creation, Devi being above these is described thus.
7. **Puṇyāpuṇya phala pradā:** Devi is described as bestow of the fruits of puṇya, which means virtuous / meritorious acts and 'a'-puṇya will now show us acts which are not virtuous, generally called 'pāpa'-bad deeds. The sense of 'doer-ship' is the main root of all acts, which causes stain (mala), be it good or bad, Devi is not an agency to this. So this name needs another view. puṇya can be acts which are said in Vedas for specific fruits on its completeion. Which are called naimittika karmas and now 'a'puṇya will point to the daily retuine -nitya karma. (Sandya is nitya karma, doing that regularly will not attract merit "puṇya" but skipping this acts will bring sin 'pāpa' can be aptly named as "apuṇya".) 'phala' per Katapayādi code is thirty two indicating śuddha vidyā tattva. Now a new reading in this light will be : For a person who does his daily ordained acts (nitya karma) and incident based special acts (naimittika karma), Devi 'bestows' dawn of śuddha vidyā tattva in him,
8. **Sadasadrūpa dhāriṇī:** 'Om' , 'tat' and 'sat' are said as the verbal form of the Divine, which is same as this manifested universe defined as 'a'- 'sat'. Thus a pre-creation to this existing universe aspects are seen in this name.
9. **Vyaktāvyakta svarūpiṇī:** As seen in above names **prakatākṛtih** and **adṛśyā/dṛśyrahitā.** The same can be said here too.
10. **Vidyāvidyā svarūpiṇī:** As seen in above names **matih** and **amatih.** This can be seen here too.
11. **Carācara jagannāthā: 'cara'** is the moveable and '**acara**' is immovable entities in 'jagat' this universe. As seen in above names **Cit Śakti** and **Jada Śakti,** This can be envisaged here too
12. **Kṣaya vṛddhi vinirmuktā:** kṣaya means to wither away or diminish; vṛddhi means to grow in multitudes. Since matter can neither be created nor be destroyed, cessation of a form is said as withering and evolution of another form is called prospering. Devi is eternal and all powerful (unrestrained). These two aspects are named by vāk devatas to impress upon aspirant that she is eternal.

These names though are different will show us the same aspect

1. **DuḥKha hantrī** and **Sukhapradā:** Remover of Miseires / Bestowing Happiness
2. **Ekākinī** and **Nirdvaitā:** Only One - without second
3. **Bahurūpā** and **anekātmikā:** Multitude
4. **Nirmalā** and **śuddhā :** Clean
5. **Kuśalā** and **Vidagdhā:** Skilled
6. **Tāpasārādhyā(359)** and **śiṣitapūjitā(412):** Worshipped by Sages
7. **Rākṣasaghnī** and **daitya hantrī :** Vanquisher of demons
8. **Mātṛkāvarṇa rūpiṇī** and **Bhāṣārūpā:** In form of Language



h. Kṣetra pīta yoga vaibhavam

While reading the commenatries of Lalitā sahasranāma it was noticed that there were lots of sacred places mentioned in it and names were identified with presiding deity. Earlier from **Kāmeśvara prāṇa ṇādī** to **bindumaṇdalvāsinī (373-380):** The main four major seats (pīta) were discussed. Now some more seats (upa pīta) can be seen

	Name	Kṣetra	Purana
1.	**Kalyāṇī**	Malayācala	Padma
2.	**jayā**	Varāha śaila	
3.	**śivadūtī**	puṣakara	
4.	**Durgā**	Sannati (bhīma nadī)	
5.	**Mahādevī**	Cakra tīrtha	
6.	**MahāLakṣmiH**	Karavīra (Kolhapur)	
7.	**Pūrṇā**	Pūrṇā nadī	
8.	**Nārāyaṇī**	Supārśva	
9.	Vijayā	Kashmir	
10.	Vimalā	Puruṣottama	
11.	Vāmakeśī	Jati	
12.	Kapardinī	śakalaṇda	
13.	Puṣkarā	Puṣkaratīrtha	
14.	Malayācalavāsinī	Malayācala	
15.	Nalinī	Gangā Nadī	
16.	Kālakaṇtī	KālaNjara	
17.	Bhavānī	Sthāneshvara	
18.	Bhavanāśinī	Bhavanāśinī Nadī	
19.	Lalitāmbikā	Prayāga	
20.	Viśālākṣī	Vārāṇasī	

21. Gaurī Kanyākubja
22. Umā Vināyakī Pīta/ Sindhuvana
23. Kāmākṣī Kancī
24. Kadambavanavāsinī Madurai
25. CampakāśOka+kacā (Sugandhakundalāmbā) Trichy



i. Vikasanādbhuta yoga vaibhavam

We could find names with were extentions of a word or aspects. These are discussed below:-

1. **Śrī mātā – mātā- vīra mātā-go mātā- viśva mātā-siddha mātā**
2. **Śrī mahārajñī – rājñī-**
3. **Śobhanā – āśobhanā- Śobhanāsulabhākṛtiḥ**
4. **Śrī vidyā – mahā vidyā – vidyā- manu vidyā- candra vidyā-**
5. **Śrī Śivā – Śivā- Śivapriyā – Śivamūrtih-Śivamkari-Śivajñānapradayini-**
6. **Kṣaya vinirmutkā (867) – kṣaya vṛddhi vinir muktā (344)**
7. **Maheśvarī – māheśvarī – īśvarī- parameśvarī**
8. **Mahā māyā – māyā**
9. **Mahā bhogā – bhoginī**
10. **Mahā lakṣmi – rājya lakṣmi**
11. **Ramā – Rāmā**
12. **Mahāśanā- Mahāsanā**
13. **Mahā ratiH – rati rūpā**
14. **Prabhārūpā – Prabhāvatī**
15. **Parañjyoti H- Paramdhāma**
16. **Daitya śamanī – daitya hantrī**
17. **Parā-Parāparā – parātparā-**
18. **śāntā – śāntih – śāntimatiḥ**
19. **GuhajanmabhūH – guhāmbā**
20. **Kāmadāyinī- kāmadugh.**
21. **Kumāra gaṇanāthāmbā – gaṇāmbā**
22. **Mahārūpā – bhūmarūpā**
23. **Kāvyakalā- Kāvyālāpa vinodinī**
24. **Nādarūpā – nādarūpiṇī**

25. **Niṣkalaṅkā – niṣkalā**
26. **Ambā – ambikā**
27. **Aparichedyā- deśakālāparichinnā**
28. **Kāntā – kāntiḥ**
29. **Puṣtā – puṣtih**
30. **sādhu – sādhvī**
31. **Kāmapūjitā – kāmasevitā**
32. **Komalāṅgī – komalākārā**

The following pairs of names are the extension of the former name:

1. **Dharā – Dharasutā**
2. **Paramā - Paramāṇuḥ**
3. **śarmadā – śarmadāyinī**
4. **Sadāśivā- sadāśivapativṛtā**
5. **Vāmakeśī – vāmakeśvarī**
6. **Guhyā – guhyarūpiṇī**
7. **śuddhā- śuddha mānasā-nityaśuddhā**
8. **Vīrā – Vīrārādhyā**
9. **puṣkarā- puṣkareKṣaṇā**
10. **ramaṇī – ramaṇalampatā**
11. **varṇa rūpiṇī – Mātṛkāvarṇa rūpiṇī**



j. <u>Saptaśati yoga vaibhavam</u>

The chanting of Saptaśati–seven hundred verses in Mārkandeya purāna is done by śakti upāsakās. Śrī rahasya nāma (Lalitā) sahasrā is chanted by Śrī vidyā upāsakās, Their inter link is not commonly seen. The Candikā mahātmya recital (pātha) has more prevalence and Candikā havans are also frequently witnessed during śarat navarātrā. Śrī Bhāskararāya has commented on both of these texts, naming them as Guptavati and saubhāgya bhāskara respectively.

While chanting of saptaśati was going on, certain places we would find rahasya nāma sahasra correspondence and vice versa. The deities of last two chapter named during havan are Śrī Bālā and Śrī Lalitāmbikā. Thus we could reinforce idea on identity on this apparent diversity. The special days said for worship of Candikā are the eight and fourteenth days of dark fortnight (waning of the moon), these are also seen as Parvā days for Śrī Cakrārcana. In Lalitopākhyāna, when Bhaṇḍāsura created asurās like Madhu and Kaitabha, mahiṣāsura with his army and Śumbha niśumbha with their army, Śrī Lalitāmbika took the form of eighteen armed Mahālakṣmi (of middle chapter) and vanquished all these asurās, this is in tune with message in rahasya traya, where we find that Śrī Mahālakṣmi is called as the primordial deity – sarvasyādhyā mahālakṣmi.

The narrator of this māhātmyā is mārkaṇdeya- The eternal sixteen year old-his episode on getting this boon will be seen in the name **'mṛtyu mathanī'.** The main three deities of the three chapters are ***Mahākālī. Mahālakṣmi*** and Mahā ***sarasvatī***, these names are found as such in sahasranāma.

In the protective armor praise (kavacam), we find nine durgā are mentioned, same are seen in Sahasranāma too:

1. **śaila putrī – śailendra tanayā**
2. **brahmacāriṇī – brahmāṇī**
3. **candra ghaṇtā – candra rūpā**
4. **kūṣmāṇdā – tāpa trayāgni santapta samahlādana candrikā**
5. **skandamātā- guha janma bhūh**
6. **kātyāyanī- kātyayanī**
7. **kālarātrī – kālarātryādi śaktyaugha vṛtā**
8. **mahā gaurī – gaurī**
9. **siddhidā – siddhidā**

In protective prayer to different deities governing different directions as:-

1. East – ***aindrī*** – **Vajriṇī**
2. South east **– *agni devatā* – svāhā**
3. South- ***vārāhī* - Pañcamī**
4. South West –***Khadga dhāriṇī* – Khadvāngādi praharanā**
5. West – ***Vāruṇī* - Rasa śevadhi / <u>Vāruṇī</u> mada vihvalā**
6. North west- ***mṛga vāhinī* - mṛgākṣī – prāna rūpiṇī**
7. North- ***Kaumārī* – guhāmbā**
8. North east- ***śūla dhāriṇī* - Śūlādyāyudha sampannā**
9. Up - ***brahmāṇī* - Brahmāṇī**

10. Down - ***Vaiṣṇavī -*** **Vaiṣṇavī**
11. All the ten directions said above **– *Cāmuṇḍā* – Caṇdikā**

The parts of the body:-

12. On the front and back **– *Jayā and Vijayā respectively* – Jayā / Vijayā**
13. On the right and left sides - ***ajitā and aparājitā.*** **-Ajājaitri /** Aśvarūdhā adhiṣtitāśva koti kotibhirāvṛtā **(**Horse of Aśvarūdha devi is called **aparājitā**)
14. Tuff of hair (śikha) ***dhyotini*** – **tejovati**
15. Head - ***umā*** **– umā**
16. Fore head - ***mālādhari*** – **mālinī**
17. Ear - ***śāṅkarī*** **– śāṅkarī**
18. Eyebrow - ***yaśasvinī -*** **Yaśasvinī**
19. Tongue- ***sarasvatī*** - **sarasvatī**
20. Teeth ***Kaumārī*** – **Guhāmbā**
21. Neck ***Caṇdika*** – **Caṇdika**
22. Palate – ***Mahāmāyā*** – **Mahāmāyā**
23. Chin ***Kāmākṣī*** - **Kāmākṣī**
24. Heart – ***Lalitā*** **– Lalitā**
25. Nape- **Bhadrakālī**
26. Hands – *vajradhāriṇi*- **vajiriṇī**
27.Breast -**Mahādevī**
28. Loins- *Guhyeśvari*- **Guhyarūpiṇī**
29.Hip- **Bhagavatī**
30.Skin **- yoge**ś**varī**
31.Sapta dhAtu**- Pārvatī**
32.Semen- **Brahmāṇī**
33. śabda+5- **yoginī**
34.Childern - **MahālakṣmīH**
35**.** Wife- **Bhairavī**
36. Unprotected places- *jayantI pApanAshini-*

In the argala stotra we find a lot of similarities such as:

Caṇda muṇda vināśinī - **Caṇda muṇdāsura niṣūdinī**
Vanditānghriyuge devi Sarva saubhāgya dayinī**-Vandāru jana vatsalā / bhakta saubhāgya dāyinī**
Stuvatbhyo bhaktipūrvam tvam caṇdike vyādhināśini- **sarvavyādhi praśamani**
Himācala-sutā-nātha-pūjite - **śivārādhyā**

In the first chapter we find a merchant (Samādhi) and king (suratha) approaching the Master (sumedhas) with a question on the source of their mental bondage and on further queries finds out that this source is **Mahā mayā**. In reply to queries by them on emergence of Mahā māyā, we find an answer that she is **nityā,** but is manifested in form for the deva kāryā-***devānām kārya siddhyartham āvirbhavati sā yadā*** – an exact translation is found in the name **Deva kārya samudhyatā (5).** In narration of first episode we see Brahma and Viṣṇu, names '**Brahma'** and **'Viṣṇu rūpiṇī'** are seen in Sahsranāma. The name '**Padmanābha sahodarī'** will flash in our mind whole episode of Madhu-kaitabha's birth and annihilation. While Brahma's Praise of Yoga nidra-Mahākalī, we find lot of sahasranāma names: **Svāhā, svadhā, sudhāsṛti, sandhyā, sāvitrī, jananī, mahāvidyā, medhā. Smṛti, Mahābhogā, Maheśvarī, MūlaPrakṛti,** ***Visṛtau sṛṣti rūpā+ jagan maye-*** **Śṛṣtikartrī + Rudrarūpā.**

From second to fourth chapter, we find emergence of Mahālakṣmi from the combined fiery vital power energy of all gods '***atīva tejasah kūtam jvalantamiva parvatam'***– the single name '**tejovatī'** will point to this aspect; she is seated on a lion given by Lord of Mountains (Himavān) ***Himavān vāhanam simham*'** is seen as '**Śrīmat simhasaneśvarī'**. All weapons in her hands which were presented by various gods will be seen as **'Sarvāyudha dharā'.** The routing of Mahiṣa's army is seen as '**rākṣasaghnī'.** In the duel between Mahālakṣmi and Mahiṣa we find Devi drinks wine. '***Garja garja kṣaṇam mūdha madhu yāvat pibāmyaham***' – Even though in Lalitopākhyānā we don't find such a direct reference to Śrī Lalitā partaking wine, Only when viṣaṅga sends darṣāstra (missile causing thirst), Śrī Vārāhi commands 'liquor sea' to rain fountains of wines on the parched

Devi's army, quenching their thirst. The reference to wine is seen in many names as **Madhu priyā, mada pātala kaṇta bhūh, mada gūrṇita locana,** special reference to redness in eyes after drinking wine is seen as **mada gūrṇita raktākṣī,** which is directly seen as '***jahāsāruṇa locanā'*** in Saptaśati. Thus these references may be taken as to that of Mahālakṣmi of Saptaśati. The slaying of Mahiṣa with trident is seen as **Śūlādyāyudha sampannā'.** The Śakrādi stuti (praise by Lord Indra and others) is seen as '**Brahmopendra mahendrādi deva samstuta vaibhavā'.** In that stotra we find a sloka '***durge smṛtā***- names in that sloka are seen in sahasranāma as **Durgā, svasthā, duHkhahantrī, bhayāpahā.**

The praise by gods for redemption of defeat from Śumbha niśumbha, in fifth Chapter is seen as **'deva ṛṣi gaṇa saṅghāta stūyamānātma vaibhavā'.** The praise contains the names as:-

***Mahā Devi* – Mahā Devi**
***Śivā* – Śivā**
***Prakṛti* – Mūla prakṛti**
***Bhadrā* – Bhadra mūrti**
***Dhātrī* – dhātrī**
***Raudrā* – Rudra rūpā**
***Nityā* - Nityā**
***Gaurī* – Gaurī**
***Niyatā* – Niyantrī**
***Indurūpiṇi* – Candra rūpā**

The aspects praised by them are also seen

***Viṣṇu māyā* – Viṣṇu māyā**
***Buddhi* –Mahābuddhā**
***Kṣudhā*- Mahāśanā (**Only hunger needs eating)
***Śakti* - Mahā Śakti**
***Kṣānti*- Sarvāsasthā vivarjitā (**Forbearance)
***lajjā* –lajjā**
***Śraddhā*-antarmukha samārādhyā**
***lakṣmī* –Mahā lakṣmī**
***smṛti*- smṛti**
***tuṣti*-Tuṣti**
***Bhrānti*-Viśvabramaṇa kāriṇī**
***Cetanā* – Cetanārūpa**
***Nidrā*- Svapantī**
***Chāyā*- Vimarśarūpiṇī**
***Tṛṣṇā*- MahāŚakti**
***Jāti* – Varṇāśrama vidāyinī**
***Śānti*-Śānti**
***kānti* –Kānti**
***vṛtti*- viśvarūpā+taijasātmikā (**Action in all states)
***dayā* –dayāmūrti**
***Mātā* – Mātā**
***Citi*- CitiH**

The emergence of **gaurī** from **pārvatī** is seen. The slaying of the army is seen in **daitya hantrī.** Message of Candika through Śiva**,** on cessation of the svarga loka to devas, is seen in Ś**ivadūtī**. The special mention to servants of Śumbha and niśumbha is seen here as '**Caṇda muṇdāsura niṣūdinī'**. The central navākṣarī mantra also calls her **Caṇdikā,** which is another form of Cāmundā. The feat of Cāmuṇda in gulping down elephants with the mahouts and chariots-***nikṣipya vaktre carvayantyati bhairavam'*** is seen in **Mahā grāsā / mahāśanā.** The eight mātṛkā devis are seen as **Brahmī, maheśvarī, (kaumārī) guhajanmabhūH, vaiṣṇvī, (vārahī) pañcamī, (aindrī) vajriṇī,** Nārasimhī is seen hidden by the anuṣtub mantra–We find (ugram vīram) **Vīrā, (**Mahāviṣṇum) **Viṣṇu rūpiṇī, (**Jvalantam) **tejovatī, (**Sarvato mukham) **sarvato mukhi, (**bhadram) **Bhadra mūrti, (**mṛtyu mṛtyum**) mṛtyu dāru kutārikā.** The reply of Devi in the dialogue between her and Śumbha, wherein she says ***ekaivāham jagatyatra dvitīyā kā mamāparā'*** is seen in the single name **Ekākinī.**

The praise by the gods after slaying of Śumbha niśumbhā can be seen in **Hari brahmendra sevitā**, they bow to her as '**nārāyaṇī** namostute'. They pray to the female aspect as '***vidyā samasthā tava devi bhedā striyaH samasathā sakalā jagatsu***'- verily all varied knowledge is your form, all feminine aspects in this world are your

form. This is seen in '**vimānasthā**'- which shows us creative attribute by meaning as present in special dwelling place, our mother's womb. The famous sloka '***sarva maṅgala māṅgalye +namostute'*** is seen in **sarva maṅgalā, Śivā, sarvārtha dātrī, tryambakā.** The sloka ***rogānaśeṣān+prayāntī'*** is seen in **roga parvata dambholih, tuṣṭih, avaradā, bhakta saubhāgya dāyinī.**

In HER reply to the above praise she promises the birth of ***nandagopa gṛhe jātā yaśodā garbha sambhavā , tathasthau nāśayiṣyāmi <u>vindhyā cala nivāsinī</u>*** , as **vindhyā cala nivāsinī.** Next is appearance of raktadantikā described as ***raktādantā bhaviṣyanti <u>dādimī kusumopamā</u>*** is seen in **Dādimīkusuma prakhyā.** Appearance of śākāmbhari as ***sambhaviṣyāmayonijā*** is seen in **Ayonih.** Bhrāmarī devi's nativity is said as '***<u>asamkhyeya ṣatpadam</u>*'** is seen in **anekātmikā** and **bahurūpā.** Durga devi is directly seen as '**Durgā'** and bhīmā devi is seen indirectly in '**bṛhatī** and **mahatī'.**

In twelfth chapter Devi promises delivery on mishaps and calamities, ***dāvāgni parivāritah*** – Surrounded by forest fire, this is seen as **Bhava dāva sudhā vṛṣtih.** ; Rescue from being lost in forest is seen as **Pāpāraṇya davānalā** and **ajñāna dvānta dīpikā;** more is seen in ***dūrādeva pālante smaratascaritam mama*** is seen in **Duṣta dūrā.**

In the giving of boon chapter- vara prada (thirteenth) After knowing procedures for worship, the duo make a form of devi from clay and worship with prūper strenuous procedures with bali for three years – The equivalent names are : **Mahī, Durārādhyā, balipriyā, tristhā.** We find Vaiśya Samādhi praying for ***so api vaiśyastato jñānam vavre nirvnna mānāsah / mama iti aham iti prājña saṅgha vicyuti kārakām*** - The knowledge which will unite bonds of possessive nature- which is translated as **prājñātmikā, jñānadā, mamatā hantrī**, which resulted in his merger with Devi ***vaiśya varya tvayā yasco asmatto abhi vāncitam/ tam prayacchāmi samsiddhyai tava jñānam bhaviṣyatī*** – this is also seen as **Muktidā, mukti rūpiṇī.** The prayer of King Suratha for a kingdom is granted by Devi as seen from ***tato vavre nṛpo rājyam avibhram śyanya janmani-*** the kingdom which shall always be under his leader ship- ***svalpairahobhir nṛpate svam rājyam prāpyase bhavān / hatvā ripūnasskhalitam tava tatra bhaviṣyati.*** All this is beautifully found in **Rāja pīta niveśita nijaśritā.** In the end he is blessed by HER to become a manu -***'sāvarṇir bhavitā manuh'*** and his worship of Devi then is seen as **'Manu vidyā'.**

During Navaratri nine maidens (kanyakās) from age two to ten are to be worshiped invoking with certain specific names, which are seen in sahasranāma:

1. ***kumārī* – Kuṇdalinī (**The inner coiled serpent power is call by these names)
2. ***trimūrti* – trimūrti**
3. ***kalyāṇī* – Kalyaṇī**
4. ***rohiṇī* – Candra maṇdala Madhyagā** (The star Rohini is moon's wife)
5. ***kalī* – Mahā kalī**
6. ***Caṇdikā* – Caṇdikā**
7. ***Śāmbhavī* – Śāmbhavī**
8. ***Durgā* – Durgā**

9. ***Subhadrā* – Padmanābha sahodarī (**Subhadra is sister in kṛṣṇāvatarā).



k. Kālikānandayoga vaibhavam

The 'ka'kāra Kālī sahasranāma (DKSN) called 'sāmrājya medhā' has six names with first (prathma) kūta of sundari from 498 to 503 name. There are names on creative aspect like 'kāraṇāhvayā' (Cause of creation), Kaha hetuh (Cause of mantra arise), Kāmā (primordial Creative urge). This shows clearly identity of kālīkā and Sundarī. Lalitāsaharanāma (LSN) called rahasya nāma sahasra has a name 'klīMkāri'- 'ra' and 'la' being interchangeable, this can also be read as 'krīm kāri'; The name 'rasajñā ' is a direct reference to "krīm'-kārā, since this bīja akṣara is denoted as 'rasa' by many Kālī tantras. There are also direct names on annihilative aspect like 'mahā Kālī', 'mahā grāsā- the great (big) swallower', 'mahā aśanā- the great (big) devourer', 'layakarī'(Cause of dissolution). These show identity of Sundarī and kālīkā.

The Triśati of both devatas are unique in that, they are made up of the names starting with the respective mūla mantras- dakṣiṇa kālī Triśati (DKT) is called sarva maṅgala vidyā has fourteen names of the twenty two syllables totaling to three hundred and eight- Lalitā triśati (LT) is called Sarva pūrtikara stava has twenty names for each of the fifteen syllables totaling to three hundred.

The following name is exactly common in both sahasranāmās and Triśatis:

Kāntā (DKSN – 617) (LSN – 329) (DKT-149)(LT- 154)

The following names are common to both sahasranāmā and Lalitā Triśati

1. **Kalyāṇī** (DKSN – 3) (LSN – 324) (LT-2)
2. **Kalāvatī** (DKSN – 6) (LSN – 327) (LT-6)

The following name is common in both triśatis and Lalitā Sahasranāma

Hrīm matih (DKT- 268) (LT-88) (LSN-302)

The following names are common in both sahasranāmās:

1. **Kalātmikā** (DKSN – 9) (LSN – 611)

2. **Kapardinī** (DKSN – 377) (LSN – 793)
3. Kalā mālā (DKSN- 390) (LSN – 794)
4. Kalā nidhih (DKSN – 421) (LSN – 797)
5. Kāṣṭā (DKSN – 477) (LSN – 859)
6. Kātyāyinī (DKSN -679) (LSN- 556)
7. Kāmarūpiṇi (DKSN -769) (LSN – 796)
8. Kuleśvarī (DKSN – 837) (LSN-439)
9. Kurukullā (DKSN – 846) (LSN- 438)
10. Kūtasthā (DKSN882) (LSN 896)
11. Kuśalā (DKSN 869-886) (LSN-436)
12. Kaulinī (DKSN – 984) (LSN(94)

The following names are common to Lalitā Sahasranāma and dakṣiṇa kālīka Triśati

1. Svādhīna vallbhā (LSN -54) (DKT- 282)
2. Svāhā (LSN- 535) (DKT- 283)
3. Kāmākṣī (LSN- 62) (DKT- 147)

The following names are common in dakṣiṇa kālīka sahsaranāmā and Lalitā triśati

1. Kāmeśī (DKSN- 600) (LT-143)
2. Kamalākṣī (DKSN -50) (LT -7)
3. Karabhoru (DKSN -381) –(LT- 148)
4. Kamanīyā (DKSN 486) (LT- 5)

The following name is common in both Triśatis:

Hrīm (DKT-270) (LT-99)

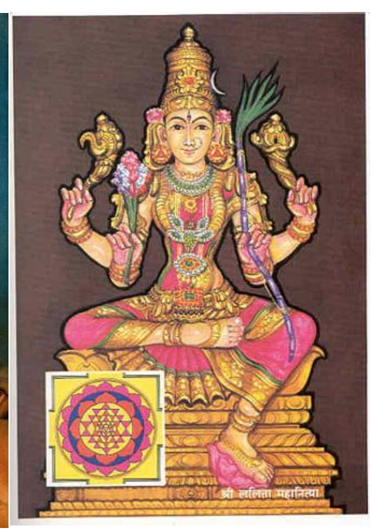
The following names have some slight variations, found in the four said stotras:

1. Kadamba vana madhyagā (DKSN – 211)/ Kadamba vanāntasthā (DKSN-218)= Kadamba vana vāsinī (LSN – 60) = kadamba kānanāvāsā (LT -10)
2. Kamalākṣa pra pūjitā (DKSN- 52)= Kamalākṣa niṣevitā (LSN-558)
3. Kadamba kusumāmodā (DKSN- 212) = Kadamba kusuma priyā (LSN -323 / LT 11)
4. Kalanā (DKSN- 421) = Vijñāna kalanā (LSN-902)
5. Kāmakalā (DKSN- 609) = Kāmakalā rūpā (LSN-322)
6. Kāmeśī (DKSN-600) = Mahākāmeśa mahiṣī (LSN- 233)
7. Kāma rūpā (DKSN- 647) = Kāma rūpiṇī (LSN-796)
8. Kāmadā (DKSN- 706) = Kāma dāyinī (LSN – 63)

9. Kakārā (DKSN- 21) = Kakāra rūpā (LT-1)
10. Kañja netra (DKSN- 99) = Kañja locanā (LT-16)
11. Kālī (DKT-141)-Kālikā (DKT-148) Mahākalī (LSN-751)
12. Kastūri tilakānandā (DKSN254) Kastūri tilaka priyā (DKSN-255) = Kastūri tilakāncitā (LT160)
13. Kākinī (DKSN – 477) = Kākinī rūpa dhāriṇī (LSN -513)
14. Karuṇā (DKSN – 23) = Karunā rasa sāgarā (LSN- 326)
15. Dayā (DKT-101) Dayāmūrthih (LSN – 581)
16. Dakṣa yajñaghnī (DKT- 100) Dakṣayajña vināśinī (LSN-593)
17. Dakṣinābhimukhī (DT- 105) Dakṣināmūrti rūpiṇī (LSN- 725)
18. Kevalānanda rūpiṇī (DKT-170) Kevalā (LSN-623)
19. kṣipraprasāditā (DKT- 115) kṣipra prasādinī (LSN- 869)
20. Hāhāhūhvādi gandharvagānalālasā(DKT-306) Hā hā hū hū mukha stutyā (LT-177)
21. Hānivrtyādikaranā (DKT-298) Hāni vrddhi vivarjitā (LT-178)
22. Kāla bhaira pūjitā (DKT- 145) Mahā bhairapūjitā (LSN- 231) Kāla pūjyā (DKSN-619)
23. Kāvyāmrta rasānandā (DKT-153) Kāvyālapa vinodinī (LSN-613) Kavya lolā (LT-242)
24. Svadhistāna padmasthā (DKT-285) Svadhiṣtānāmbujagatā (LSN-504)
25. Kāmakoti vilāsinī (DKT- 154) Kāmakoti nilayā (LT-259) Kāmakotigā (LSN- 589)

The following names are different, but mean the same in the said four stotras:

1. Kārma trotana karī (DKSN-723) = Paramantra vibhedhinī (LSN-812) (Destruction of effects of evil mantra prayogās on the devotees)
2. Dakṣā (DKT- 106) = Kuśalā (LSN- 436) (DKSN 869-886) (Skillful)

I. Sarva pūrtikara yoga vaibhavam

The daily chanting of rahasya nāma (Lalitā) sahasrā and Sarva pūrtikara stava is a must daily routine for all upāsakās. Both of them are said to be found in stotra khaṇda of brahmāṇda purāṇā and are in the form of a dialogue between Lord Hayagrīva and Sage Agastyā, recounting revelation of these stotrās(though these chapters are not found in the present printed books of brahmāṇda purāṇā, the colophon of these stotrās are such). Sahasranāma was revealed by vaśinyādi vāg devatās in the court of Lalitā Kāmeśvarā and the Triśati by Lalitā kāmeśvara in secrecy to Lord Hayagrīva. In the meditative verse (dhyana sloka) 'aruṇām karuṇā.. aṇimādhyābhih mayūkhaih.. bhavanīm' we find that attendant deities from aṇima siddhi are rays of Śrī Lalitāmbikā. Since Vaśinyādi vāg devatās are in the seventh enclosure as her attendants, they also are rays or aspects of Lalitā kāmeśvara. Hence we can conclude that both of these have a common source –Divine couple Lalitā Kāmeśvara. Recently, while chanting these names, it was catching our attention on similarity of names in both of these stotrās, some names were exact match; some were more or less matching and few others had the same meaning, mostly these thoughts were at random, during daily chanting and much more intense during the performance of arcanās. The following is an outcome of the inspiration, a share on the beauty of these revelations.

The *exact match* names can be visualized as below

1. **Kalyāṇī** (LT -2, LSN – 324)
2. **Kalāvatī** (LT- 6. LSN- 328)
3. **Kadamba kusumapriyā** (LT- 11, LSN – 323)
4. **lalitā** (LT – 62 ; LSN – 1000)
5. **hrīm matih** (LT- 88; LSN – 302)
6. **sarvajñā** (LT- 122; LSN – 196)
7. **sarvamaṅgalā** (LT- 124; LSN – 200)
8. **sarvādhārā** (LT- 135: LSN – 659)
9. **sarvāruṇā** (LT- 138; LSN – 49)
10. **Sarvābharaṇa bhūṣitā** (LT-140**;** LSN – 51)
11. **kālahantrī** (LT- 142; LSN – 557)
12. **kalyā** (LT- 146; LSN – 903)
13. **kāntā** (LT – 154; LSN – 329)
14. **kalālāpā** (LT- 156; LSN – 328)
15. **sādhvī** (LT – 228; LSN – 127)
16. **sadāśiva kudumbinī** (LT – 231; LSN – 911)

17. **satyarūpā** (LT – 233; LSN – 818)
18. **samānādhika varjitā** (LT- 236; LSN – 198)
19. **kāmeśvara prāṇanādī** (LT- 244; LSN – 373)

The *names with some variations* in the text are seen below:

1. **kalmaṣaghnī (LT–8) / kalidoṣa harā (LT–15)– kali kalmaṣa nāśinī(LSN-555)**, The idea of the subjugation of the shortcomings in kali yuga and the removal of wickedness, which is likened to stain (kalmaṣa) is said in a single name of Sahasranāma
2. **Karuṇāmṛta sāgarā (LT-9) – karuṇā rasa sāgara(LSN-326) (**These names extol the compassion of Devi equating it to the ocean)
3. **kadambakānanā vāsā (LT-10)– kadamba vana vāsinī(LSN-60)** (kānanā and vana mean forest- hence residing a forest of kadamba trees)
4. **kandarpa vidyā (LT–12)– kāma sevitā(LSN-586)** (The identity is on the mantra envisaged by kāmadeva)
5. **Kandarpa janakāpāṅga vīkṣaṇā (LT-13)/ kāma sañjīvanī (LT-145) – Hara netrāgni sandagdha kāma sañjīvanauṣadhih(LSN-84)-** resurrection of Kāmadeva from ashes.
6. **Karpūra vītī saurabhya kallolita kakuptatā (LT-14) – karpūra vītikāmoda samākarṣaddigantarā(LSN-26)** – The fragrance and richness of the betel chewed and its diffusion in all directions.
7. **Kāmra vigrahā (LT–17) – divya vigrahā(LSN-621)** – SHE is beautiful.
8. **Karma phala pradā (LT-20)- puṇyāpuṇya phala pradā(LSN-288)**- She bestows fruits of all actions (both merit and demerit).
9. **Eka bhogā (LT**-32) – **Mahā bhogā(LSN-219)** (The supreme enjoyment)
10. **Eka rasā (LT**-33) – **Rasa śevadhih(LSN-800)** (the ocean of bliss)
11. **Ekaiśvarya pradāyinī (LT**-34) – **Śiva jñāna pradāyinī (LSN-727)** (The bestowal of Supreme experience)
12. **Ekāta patra sāmrājya pradā (LT**-35) –**Sāmrājya dāyinī (LSN-692) (**The conferring of Kingship)
13. **Edha māna prabhā (LT**-37) – **Prabhāvatī(LSN-393) (**Ever Shining)
14. **Ekavīrādi samsevyā (LT**-39) – **Vīrārādhyā (LSN-777)** (Worshipped by Heroes)
15. **Īkāra rūpiṇī (LT–41) – ī (LSN-712) -** In the form of alphabet 'ī', the fourth vowel. We the find the same as a single alphabet name, it is also called the kāmakalā bijā and thus point to the name '**kāma kalā rūpā(LSN-322)**'
16. **īpsitārtha pradāyinī (LT-43) / kāmitārtha pradāyinī (LT-144) / sakaleṣta dā (LT-240) /Kāṅkṣitārtha dā (LT- 260)/ – vañchidārtha pradāyinī(LSN-989)** / **Kāma dāyinī (LSN-63)** (Bestowal of the desired fruits)
17. **īśitvādyaṣta siddhidā (LT-47) – Mahā Siddhih(LSN-224)** (Bestowal of accomplished skills)
18. **īkṣaṇa sṛṣṭāṇda kotih (LT- 49) – Aneka koti brahmāṇda jananī(LSN-620) (**Creatrix)

19. **īśvarārdhāṅga śarīrā (LT-52)– kāntārdha vigrahā(LSN-861)/ śrīkaṇtārdha śarīriṇī (LSN-392)** (ardhanarīśvarā – unified form of Devi and Śiva)
20. **Īśatāṇḍava sākṣiṇi (LT–55)– maheśvara mahākalpa mahātāṇḍava sākṣiṇi(LSN-232)** – the lone spectator of destructive dance of Lord Maheśvara during the end of yuga (pralayā).
21. **lakṣmī vāṇī niṣevitā (LT-63) / lagna cāmara hasta śrī śāradā parivījitā (LT- 194)** – **sa cāmara ramā vāṇī savya dakṣiṇa sevitā (LSN-614)/ śāradārādhyā(LSN-123) (**These names show us that Lakṣmi, goddess of wealth and vāṇi – goddess of knowledge are fanning Śrī Lalitā devi)
22. **lākiṇi (LT-64)– lākiṇyambā svarūpiṇī(LSN-503)** – (form of maṇipūraka cakra deity)
23. **Lasaddādima pātalā (LT–66)– dādimī kusuma prabhā(LSN-560)** – Hue of pomegranate flower – whitish red.
24. **Lajjādhyā (LT-79)/ Lajjā pada samāradhyā (LT- 195)– Lajjā(LSN-740)** (These names mean the secret code for bhuvaneśvari mantra)
25. **Hara priyā (LT 104)– Śiva priyā(LSN-409)** – The liked by (wife of) Lord Śiva
26. **Harāradhyā (LT 105)– Śivāradhyā(LSN-406)** – Worshipped by Lord Śiva
27. **Hari brahmendra vanditā (LT-106) – hari brahmendra sevitā(LSN-297)** – Worshipped by Lord Viṣṇu, Brahma and Indra.
28. **Hatyādi pāpa śamanī (LT-112)– pāpa nāśinī(LSN-167)** (The removal of all demerits)
29. **Hālā madālasā (LT-120)– mādhvī pānālasā(LSN-575)** –The tired state due to drunkenness of spirituous liquor
30. **sarva gatā (LT-122)– sarvagā(LSN-702)** (both names show us the freedom of devi to move at HER will)
31. **sarveśī (LT-123)– sarveśvarī(LSN-202)** (She is Lord of All beings)
32. **Sarva kartrī (LT-125) – sṛuṣti kartrī (LSN-264)** Creative aspect.
33. **Sarva hantrī (LT- 127) – samhārṇī (LSN-268)** – Destructive aspect.
34. **Sarva sākṣinī (LT**-**131) – Viśva sākṣiṇī(LSN-384)** (The eternal spectator)
35. **Sarvātmikā (LT**-**132**) – **Sarvāntaryāminī(LSN-819)** (Inherent in all)
36. **Sarva mātā (LT-139)– śrī mātā(LSN-1)** – Mother of All creation
37. **kāmeśī (LT-143)– kāma rūpiṇī(LSN-796)** (SHE is feminine form of Lord Kāmeśvara)
38. **kalānātha mukhī (LT -149) – kalānāthā (LSN-612)** (Face is comparable to moon- candra)
39. **Kāruṇya mūrti (LT 153)– dayā mūrti (LSN-581)** (The unconditional love and kindness of Devi)
40. **Hākinī (LT-165) – Hākinī rūpa dhāriṇī(LSN-527)** (The ājñā cakra deity).
41. **hārda sam tamasāpahā (LT-171)– bhakta hārda tamo bheda bhānumat bhānu santatih(LSN-404)** – (The removal of tamas (inertia) from the heart of devotees.)
42. **Hallīsa lāsya santuṣṭā (LT-172)/ Lāsya darśana santuṣṭā (LT-184) – lāsya priyā(LSN-738) -** (These names stress on the dancing playful environment of Devi)
43. **hari sodarī (LT-176)– padmanābha sahodarī(LSN-280)** (Devi is the sister of Lord Viṣṇu)

44. **Lāvanya śālinī (LT-187)- Mahā lāvaṇya śevadhih(LSN-48)** (The zenith of beauty)
45. **Labdha bhakti sulabhā (LT-192) – Bhakti gamyā (LSN-119)** (The attainment of the highest consciousness experience through devotion)
46. **Hrīm kāriṇī (LT-201) – Hrīm karī(LSN-301)** (Both names point to that the verbal form of the meditated physical body of Śrī Devi is the hṛllekhā mantra – Hrīm)
47. **Hrīmkāra dīrghikā hamsī (LT-211) – Hamsinī(LSN-456)** (The Divine swan)
48. **Hrīmkārāṅgaṇa dīpikā (LT-216) – ajñāna dvānta dīpikā(LSN-993)** (The inner light)
49. **Sarva vedānta tātparya bhūmi (LT-224) – sarva vedānta samvedyā(LSN-645)** (Known by the understanding of the Secret of Vedas as said in Upaniṣads)
50. **saccidānandā (LT–227)– saccidānanda rūpiṇī(LSN-700)** (Highest realization form of Devi)
51. **sanakādi muni dhyeyā (LT–230)– sanakādi samārādhyā(LSN-726)** – (Both names show us that devi was meditated and worshipped by the four sages Sanaka and others, who were mind-born of Lord Brahmā and disciples of Dakṣināmūrti)
52. **Kāvyalolā (LT-242)** – **Kāvyālāpa vinodinī(LSN-613)** (Both names show us the listening of fine arts by Devi)
53. **Kāmakotinilayā (LT-259) – kāmakotigā (LSN-589) –** Residing in the kāmakoti pītam as **Kāmakṣī**
54. **Labdha līlā (LT-271)** – **Līlā vinodinī(LSN-966) –** (The great playful aspect)
55. **Hrīmkāra śuktikā muktā maṇi (LT-291)** – **Sakalāgama sandoha sukti samputa mauktikā** (The pearl in the oyster) **(LSN-290)**

The *different names with same meanings* are seen below:

1. **kalyāṇa guṇa śālinī (LT- 3)– ṣādguṇya paripūritā(LSN-387):** The kalyāna guṇās and six (ṣad) guṇās are same - Knowledge , power, strength, Wealth, Heroism and effulgence
2. **kalyāṇa śaila nilayā (LT- 4)– Śrī Cakra Rāja nilayā(LSN-996), meru nilayā(LSN-775)** : The above attributes, when meditated will manifest in a physical form, with a human like body in the gross and the Śrī Cakra in the subtle, the other form of Śrī Cakra is meru – a three dimensional form .
3. **Kāmanīyā (LT-5)** – **Komalākārā(LSN-437)** (Devi is beauty personified)
4. **Kāmalākṣī–(LT-7) - Padmanayanā(LSN-247) / rājīva locanā(LSN-308)** (Lotus eyed)
5. **Kañjalocanā(LT-16) – Puṣkarekṣanā (LSN-805)** (Lotus eyed)
6. **Ekākṣarī (LT-22) – Tat (LSN-425), tvam(LSN-426)** (The one syllable name, another is **ī(LSN-712)** which was said earlier in this text)
7. **Ekānekākṣarākṛti (LT-23)–'śrī vidyā'(LSN-585) 'śrīmadvāgbhava kūtaika+bhāga dhāriṇī(LSN-85 to 87)** **(**The 'e' and 'ka' are reversed in the Triśati name to get the Śrī Vidyā pañcadaśi mantra which is said in the these names of Sahsranāma)
8. **Etattadityanirdeśyā (LT-24) – aprameyā(LSN-413)** (The indefinable nature of Devi)

9. **Ekānanda cidākṛti (LT- 25) – Cideka rasa rūpiṇi (LSN-364)** (The blissful nature of Devi)
10. **Eka bhakti madarcitā (LT-27) – bhakti gamyā(LSN-119)** (The realization of Divine by devotion)
11. **Ekāgra citta nirdhyātā (LT-28) – dhyāna gamyā(LSN-641)** (Realized by meditation)
12. **Eṣanārahitā drtā (LT-29) – śiṣta pūjitā(LSN-412)** (Worshipped by the exalted ones)
13. **ela sugandhi cikurā (LT-30)– campakāśoka punnaga saugandhika lasat kacā(LSN-13)** – Both say about the fragrance of her locks (hair)
14. **enah kūta vināśinī (LT-31)– pāpāranya davānalā(LSN-743)** – Both speak about the destruction of the demerits of an aspirant due to Grace.
15. **ekantā pūjitā (LT-36)– antar mukha samāradhyā(LSN-870)** – One pointed Worship
16. **īśitrī (LT**-42) – **Pracandā(LSN-827) (**Commander)
17. **īdrkityavinirdeśyā (LT**-44) / **Lakṣanāgamyā (LT-172) – mano vācāmagocarā (LSN-415)** (Not defined by anything)
18. **īdhitā (LT- 51) – Veda vedyā(LSN-335) (**Known through traditional ways)
19. **īṣit smitānanā (LT-60)-dara smera mukhāmbujā(LSN-924)** (The slight smile on Devi's face)
20. **Lalātanayanarcitā (LT-68) – Mahā bhairava pūjitā(LSN-231)** (Worshipped by the Lord with three eyes)
21. **Lalāmarājadalikā (LT-75) / Kastūrī Tilakāncitā (LT-160) – mukha candra kalaṅkābha mṛga nābhi viśeṣakā(LSN-16)** (The musk mark on the forehead)
22. **Lambimuktā latāncitā (LT-76) – ratna graiveya cintāka lola muktā phalānvitā (LSN-32)** (Adorned with pearl necklace)
23. **Lambodara prasū (LT-77)– kumāra gaṇanāthāmbā(LSN-442)** – The mother of Gaṇeśā
24. **harinekṣanā (LT-103)– mṛgākṣī (LSN-561)** (The eyes are comparable to a deer's eyes)
25. **hayārūdhā sevitānghri (LT-107) – Aśvārūdādhishtitāśva koti koti bhirāvṛtā(LSN-67) (**Served by Aśvārūda – the pratayaṅga deity (The Horse rider)
26. **Haya medha samarcitā (LT-108) – yagna priyā(LSN-881)** (Fond of sacrifices – Aśva medha {Horse sacrifice is a type of sacrifice})
27. **Haryakṣa vānahā (LT-109) – Śrīmat simhāsaneśvarī (LSN -3)** (The Lion mount)
28. **Hamsa vāhanā (LT-110) – Brahmānī(LSN-674)** (The swan mount – in form of Sarasvati Brahma's wife)
29. **Hata dānavā (LT 111) / Hatāt kāra hatāsurā (LT-168)– rākṣasaghnī (LSN-318),daitya śamanī(LSN-696)** (Both refer to the destruction of the rakṣasās)
30. **Hādividyā (LT-119)– lopāmudrārcitā(LSN-647)** (The worship of Devi by Lopamudra with hādi vidyā)
31. **Sarva bhartrī(LT-126) – Mahā rajñī (LSN -2)/ rājñī(LSN-306)** (The ruler – empress)
32. **Sanātanī (LT-128)– Sampradayeśvarī(LSN-710)** (The tradition is highlighted in both names)
33. **Sarvānavadyā (LT-129) –anavadyāngī(LSN-50)** (Blemish less body)
34. **Sarvāṅga sundarī (LT-130) – komalāngī(LSN-721)** (Beautiful body)

35. **sarvāvaguṇa varjitā (LT -137) – durācāra śamanī(LSN-194) – (**Both refer to the removal of negative trends in an aspirant)
36. **Kaca jitāmbudā (LT- 150)– nīla cikurā(LSN-185) –** The names point to the color of the tresses of Śrī Devi – like a rain laden cloud or deep blue, both are same.
37. **kānti dūta japāvalih (LT -155)– japā puṣpa nibhā kṛtih(LSN-766)** – (Both names show us that the bright red color of Devi is identical to Hibiscus)
38. **Hamsa gatih (LT-**162) – **Marālī manda gamanā(LSN-47)** (walking like a swan- Soft movement)
39. **Hā hā hū hū mukha stutyā (LT-177) – gandharva sevitā(LSN-636)** (Both names indicate the worship by the creative artists – one pair of gandharvā is hā hā and hū hū)
40. **Hāni vṛddhi vivarjitā (LT-178) – Kṣaya vṛddhi vinrimuktā(LSN-344)** (Eternal)
41. **Laṅghyetarājñā(LT-186) – sarvānullaṅghya śāsanā(LSN-995)** (Both names point the non transgression of the orders of Devi)
42. **kāmeśvara manoharā (LT-243) / kāmeśvara manah priyā (LT-251) – mandasmita prabhāpūra majjat kāmeśa mānasā(LSN-48)** (The names talk about subjugation / conquest of kāmeśvarā's mind)
43. **kāmeśvarotasaṅga vāsinī (LT- 245) – Śiva kāmeśvarāṅkasthā(LSN-52)** (Both names show her seat as the lap of Kāmeśvara)
44. **kāmeśvara grheśvaraī (LT- 255) – mahā kāmeśa mahiṣī (LSN-233)** (Both names how that she is the queen of Kāmeśvarā)
45. **Hrīm kāra mantra sarvasvā (LT-300) – mantra sārā(LSN-846); Sarva mantra svarūpiṇī(LSN-204)** (The essence of all mantras)

Some *__names needed more visual and intuitive thinking__* for better understanding which is shared below:

1. **kakāra rūpā (LT- 1)**– In the form of the alphabet 'k' / **kakārārthā (LT- 141)**– In the word meaning of the alphabet 'k' / **kakārini (LT- 241)**– The alphabet 'k' itself. According to tantra śāstras the alphabet 'k' will represent Śakti tattva. Thus we can equate the names to **'ādi Śakti(LSN-615)', 'iccha Śakti jñāna Śakti kriyā Śakti svarūpiṇi(LSN-658)' and 'parā Śakti(LSN-572)'** respectively.
2. **Ekāra rūpa (LT- 21)**– In the form of alphabet 'e', the eleventh of the vowels. We see in the sarva siddhikara stotra 'yad ekādaśam ādhāram bījam koṇa trayotbhavam' – The eleventh vowel is the base of all creation written in the form of a triangle. – Pointing to 'e'.- we find this as the Para Śiva tattva, before creation state. The same idea is said by Śrī Bhāskararāya while explaining the sampradāyārthā of Śrīvidyā in the setu bandhā – commentary of the nityā ṣodaśikārṇavā tantra and the same is also confirmed in Paramānanda tantra. This is seen in LSN as **'nirupadhih(LSN-154)' and 'sarvādhārā(LSN-659)'**

3. **Lakāra rūpā (LT- 61)–** In the form of the alphabet 'L'; **Lakārākhyā (LT- 181)–** called as the alphabet 'L'; **Lakāriṇī (LT- 261)–** existing as the alphabet "L'. We find Tantra śāstra says this is the pṛthvi bijā – earth element ; Sahasranāma says – **mahī(LSN-718), dharā(LSN-955);** we also find this refers to Indra per tantric dictionaries, thus pointing to another name **vajrinī(LSN-944)**
4. **Hrīmkāra rūpa(LT- 81)-** In the form of the alphabet **'**Hrīm**'; Hrīmkāra mūrti (LT- 281)-** The physical form of the bjia mantra Hrīm. Tantric dictionaries call this secret bijā as 'guhā' – as secret as being in a cave – likened to the inner heart (consciousness) – Sahasranāma says '**guhāmbā(LSN-706)'.** The Deity is the physical form of this mantra and thus pointing to '**bhuvaneśvarī(LSN-294)'**
5. **Hakāra rūpā (LT- 101)-** In the form of the alphabet 'ha'**– hakārārthā- (LT- 161)**Meaning of the alphabet 'ha'. Tantric dictionaries point to the alphabet 'ha' as denoting the space, the first element; Śiva – the creator. Thus taking the first meaning we find '**gaganāntasthā (LSN-855)**' (residing in the space) and '**Śiva mūrti(LSN-407)'** as the representing the second name.
6. **Sakāra rūpā (LT- 121)-**In the form of alphabet **'sa' ; sakārākhyā(LT- 221) -** Called as alphabet 'sa'. Tantric dictionaries point to alphabet 'sa' as denoting vayu, second element; also Śakti – creative movement. We find a name '**Prāṇa rūpiṇī(LSN-784)'** for the first meaning and '**sarvaśakti mayī(LSN-199)'** for the second meaning respectively for the above names.

